

LIFE

RAINBOW OF STAMPS 288 OF WORLD'S PRETTIEST BEATS: SAD BUT NOISY REBELS AN ARTICLE BY PAUL O'NEIL



CIRCULATION MORE THAN 6,400,000 WEEKLY NOVEMBER 30, 1959

PERFECT TOAST GUARANTEED FOR 5 YEARS

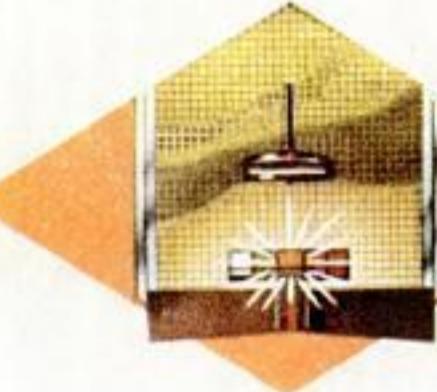


the crown jewel of toasters... **MARY PROCTOR "MASTERPIECE"**



TABLE.
finger's
ironing.

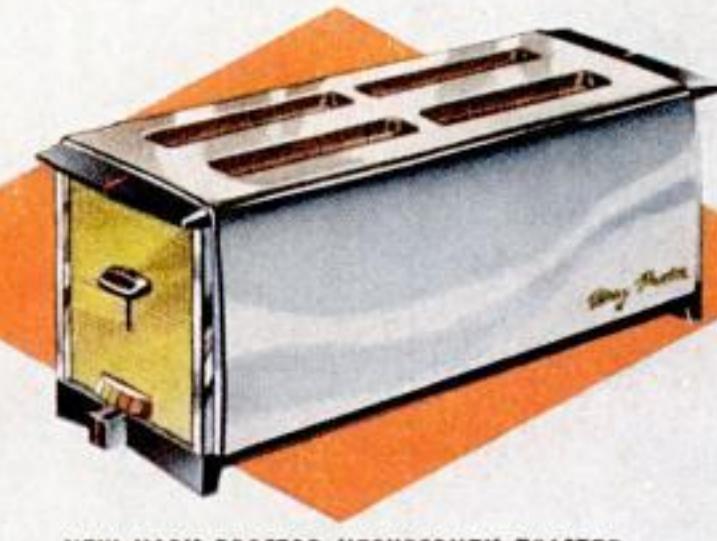
EASY TO CLEAN, EASY TO STORE. Elegant, uncluttered lines. Styled "clean" to clean extra easily. Surprisingly compact!



SELECT-RONIC COLOR BEAM. Lights up — adjusts toasting time automatically. Always gives the color toast selected.



WORLD'S FASTEST TOASTER. The jet speed of the Mary Proctor will amaze her. Produces twice the toast in half the time.



NEW MARY PROCTOR "FOURSOME" TOASTER.
Toasts 1, 2, 3 or 4 slices at a time. It
meets every demand for every family!

AT THESE DEPARTMENT STORES

CANADA

Eaton's of Canada
A. J. Freeman Limited
Henry Morgan & Co., Ltd.
The Right House, Hamilton
Robert Simpson Co., Ltd.
Woodward's Limited

ARKANSAS

Little Rock Pfeifers of Ark.

INDIANA

Gary Goldblatt's (all stores)
Hammond Edward C. Minas Co.
South Bend Robertson Brothers

ILLINOIS

Champaign Goldblatt's
Chicago Carson Pirie Scott & Co. (all stores)
Chicago Goldblatt's (all stores)
Chicago Mandel Brothers
Danville Meis Bros., Inc.
Decatur Goldblatt's
Elgin Ackemann's
Peoria P. A. Bergner & Co.
Rockford Goldblatt's
Rockford Charles V. Weise

LOUISIANA

Baton Rouge D. H. Holmes Co., Ltd.
New Orleans D. H. Holmes Co., Ltd.

MICHIGAN

Detroit The J. L. Hudson Co. (all stores)
Flint Hubbard's
Flint Smith-Bridgman Co.
Grand Rapids Paul Steketee & Sons
Jackson L. H. Field Co.
Muskegon Grossman's, Inc.
Muskegon Hardy Herpolsheimer Co.
Port Huron J. B. Sperry Co.

MINNESOTA

Minneapolis Powers (all stores)
St. Paul The Golden Rule

MISSOURI

Kansas City Emery, Bird, Thayer
Kansas City The Jones Store (all stores)
Kansas City Macy's
St. Louis Famous Barr
St. Louis Scruggs Vandervoort Barney
St. Louis Stix, Baer & Fuller

NEBRASKA

Omaha The Brandeis Store
Omaha Orchard & Wilhelm Co.

OHIO

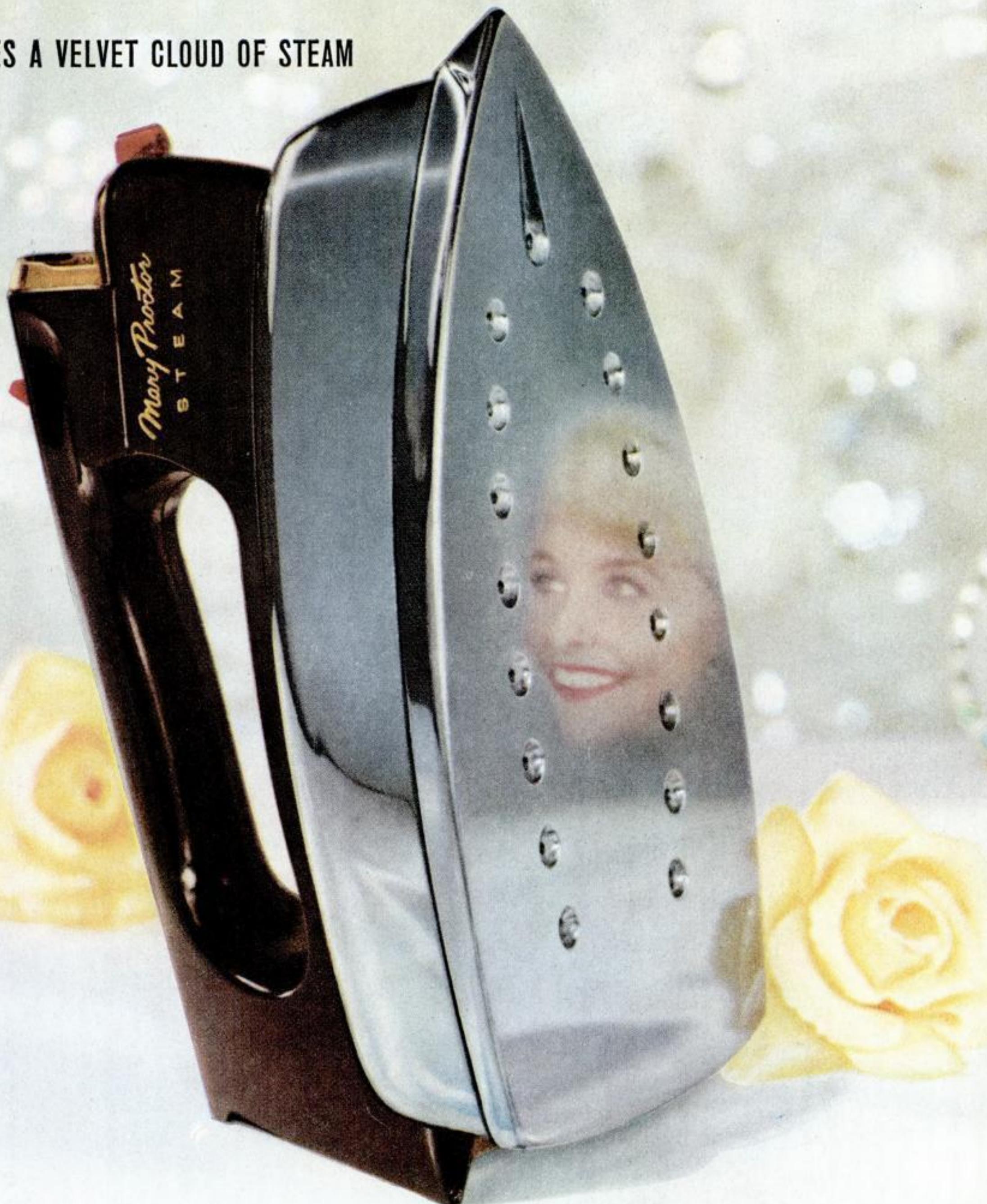
Cincinnati McAlpin's (all stores)
Cincinnati The H. & S. Pogue Co.
Cincinnati Shillito's
Cleveland The May Co. (all stores)
Columbus The F. & R. Lazarus Co.
Salem Strouss-Hirshberg's
Toledo La Salle's
Toledo The Lion Store (all stores)
Toledo Tiedtke's
Warren Griswold Co.
Youngstown Strouss-Hirshberg's (all stores)

WISCONSIN

Milwaukee Boston Store
Milwaukee Gimbel's
Milwaukee Ed. Schuster & Co.
Racine Goldblatt's
Sheboygan H. C. Prange Co.

... AND OTHER FINE STORES

PROVIDES A VELVET CLOUD OF STEAM



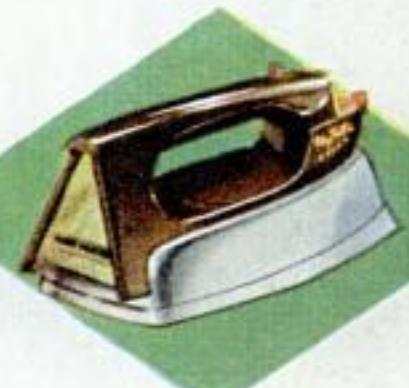
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TO
MAKE
A
WOMAN
HAPPY!



This One

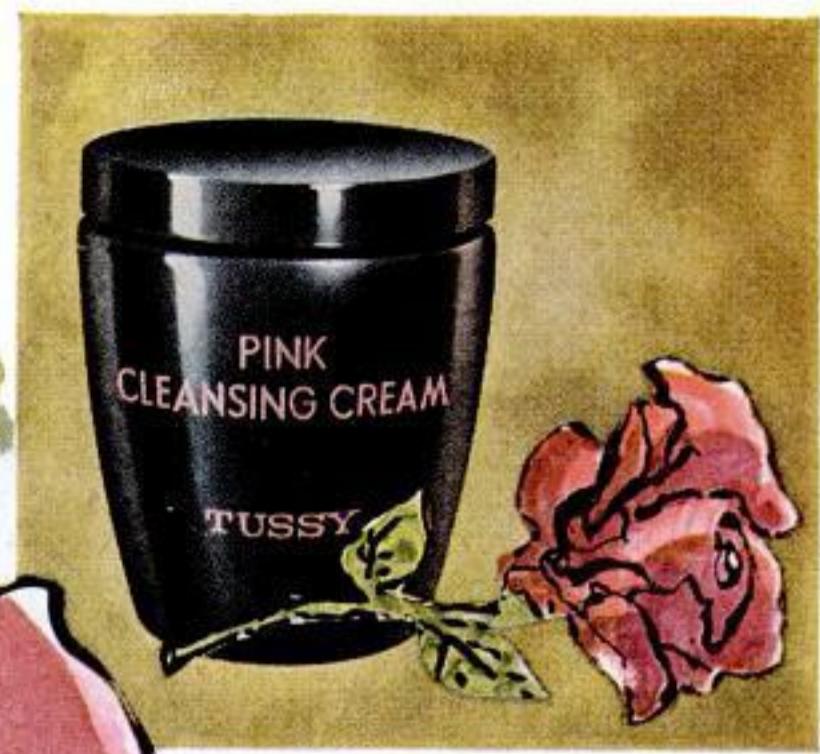


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how to be mighty like a rose



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CREAM*

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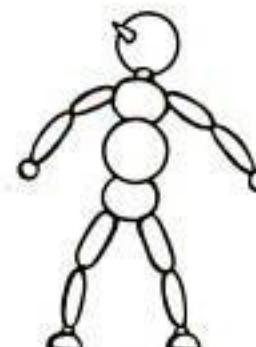
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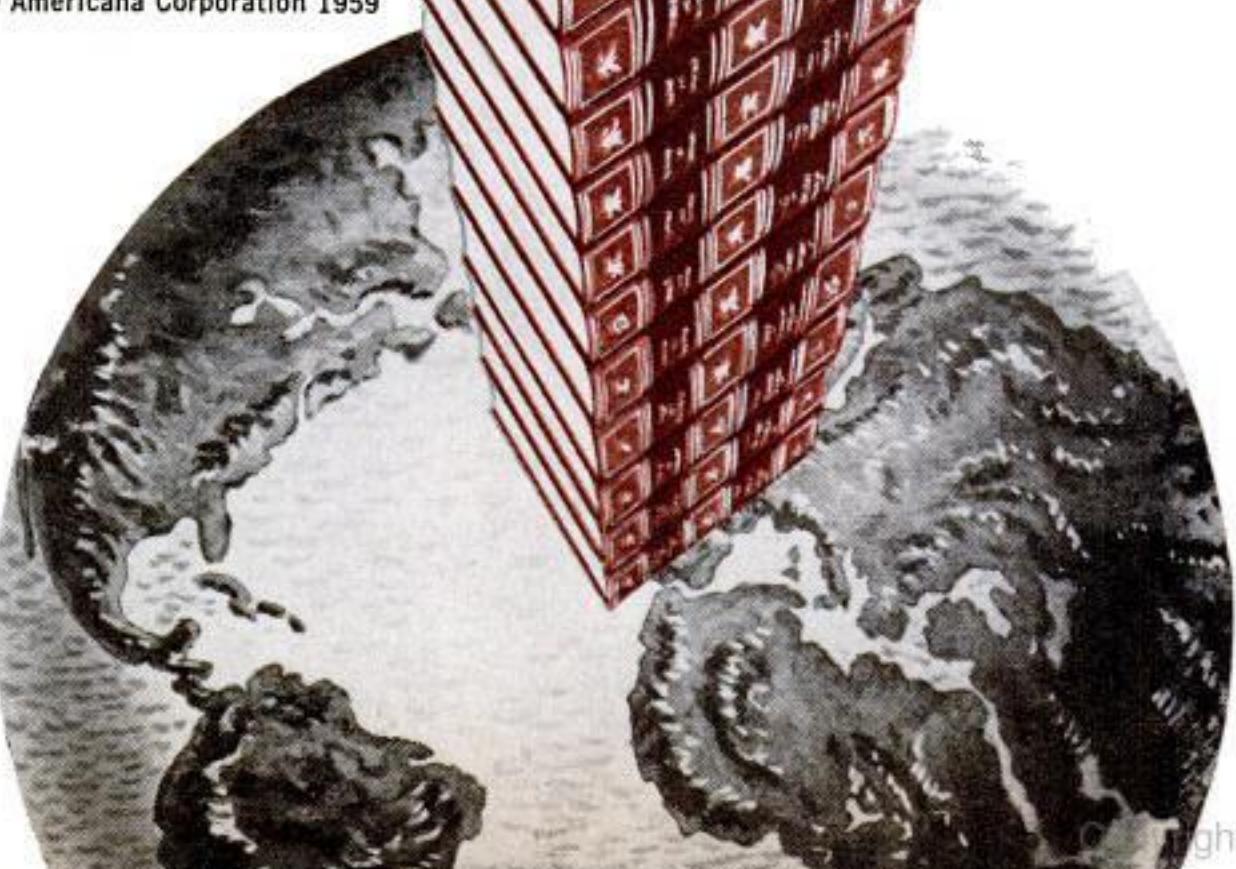
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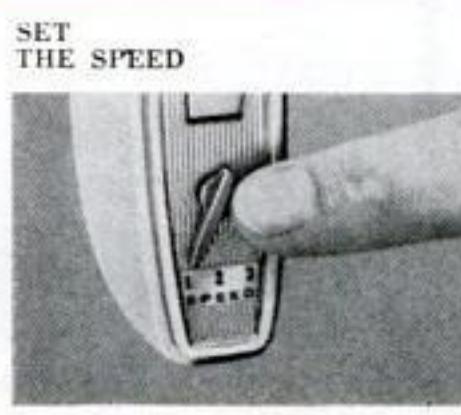


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THE HEAD



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PHILATELY? FARMING? EACH CAN BE SERIOUS

The U.S. farm mess is a problem not just for the farmers and politicians but for journalists too. It's a complicated, pesky subject, confused by bitterness and double talk—and so exhaustively discussed that most people wish it would go away and not bother them.

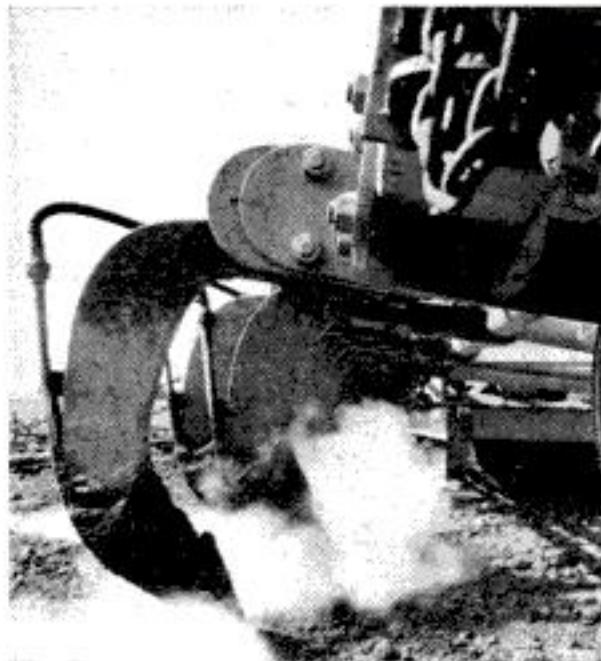
But we know it won't go away. And besides we know that a story can be red-hot without being brand-new. The farm problem is the most explosive domestic issue in the U.S.—and will be during the 1960 campaign. Because of this—and because we feel it is an absorbing story—we are embarking on a three-part series to explain the farm problem. On pages 22, 23 we tell what will be in it.

In our series we will clarify the problems and give people with solutions a chance to propose them. We will also give people who disagree plenty of chance to beat down our ears, but any journalist who tries to do a farm-problem story that everybody will like can save himself a lot of trouble by stopping before he begins.

We faced other problems—on a far different scale—in preparing the color album of stamps from all over the world (pp. 77-88). For years U.S. law forbade color reproduction of stamps still in actual use. But Congress has lifted that prohibition for foreign stamps so we began collecting the most beautiful stamps now being issued. Then a further obstacle arose.

By the new law, reproduced stamps must be canceled by the country of origin. Undaunted, we strode into a philatelic maze. We soon learned that when post offices cancel stamps, they usually do a thorough job, defacing the stamp so that its beauty is marred. Since beauty was what we were after, we asked foreign post offices to cancel stamps in a special way—please, just a little mark in the lower righthand corner. After months of work all were in but those from Portuguese Angola and Mozambique. Two batches came back all wrong (below). We sent others out to the colonies for cancellation. They got lost in transit. With time pressing, we sent our own correspondents to Mozambique and Angola. Together they managed to get the job done neatly.

In both stories we looked, of course, for people who could add light and interest to the subjects. On pages 30, 31 you will find a new kind of farmer—an "agribusinessman." And on pages 86-88 you will find a charming artist who likes to put his sons and daughters—he refuses to say how many he has—on his lovely stamps.



A MODERN FERTILIZING MACHINE

BADLY CANCELED STAMPS—SHOULD HAVE BEEN LOWER RIGHHAND CORNER



COVER

Forty-four enlarged stamps from 18 countries represent a rich variety of design and color in worldwide postage (see pp. 77-88)

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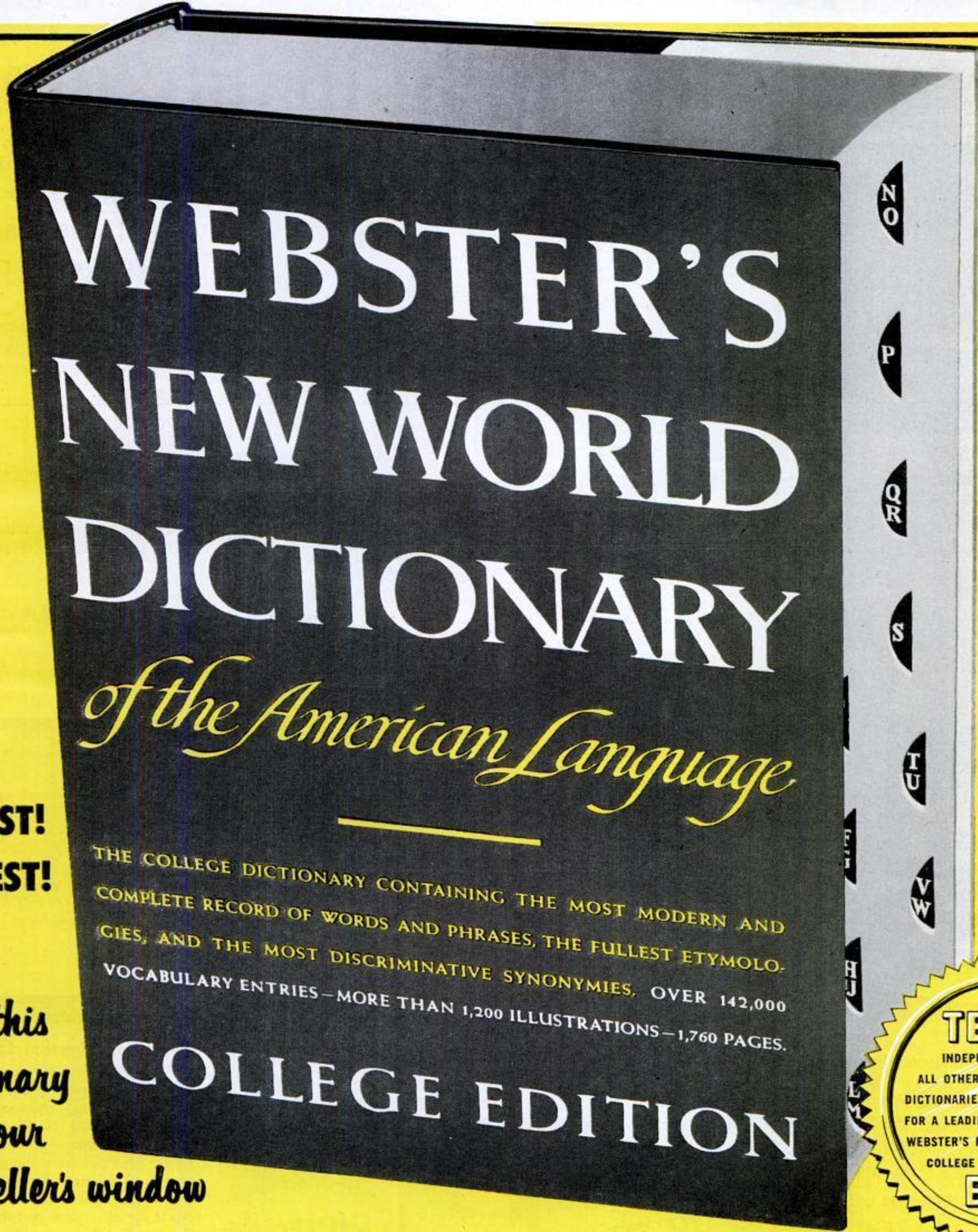
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6—T. OTTO HAGEL	86, 87—JOHN LAUNOIS FROM B.S. EXC. BOT. LT.
12, 13—KARSH, OTTAWA FROM PIX	88—T. AND BOT. JOHN LAUNOIS FROM B.S.
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33—DOMINIQUE BERRETTY	116—JOERN GERDTS
34—ALBERT FENN EXC. BOT. U.P.I.	119, 120—JOHN COHEN
35—ALBERT FENN	124—LOOMIS DEAN
41—A.P.—HY PAUL FOR DETROIT TIMES	126—J. PHILIP SHAMBAUGH FOR THE DAILY PRINCE-TONIAN
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44—JOE CLARK EXC. T. TONY SPINA FOR DETROIT FREE-PRESS	133—N. R. FARBERMAN
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52 THROUGH 73—GEORGE SILK	136—A. Y. OWEN
	137—STAN WAYMAN EXC. T. LY. A. Y. OWEN
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	140—CARL IWASAKI

ABBREVIATIONS: BOT. BOTTOM; CEN. CENTER; EXC. EXCEPT; LT. LEFT; T. TOP; A.P. ASSOCIATED PRESS; B.S. BLACK STAR; U.P.I. UNITED PRESS INTERNATIONAL. THE ASSOCIATED PRESS IS EXCLUSIVELY ENTITLED TO THE REPUBLICATION WITHIN THE U.S. OF THE PICTURES HEREIN ORIGINATED OR OBTAINED FROM THE ASSOCIATED PRESS.

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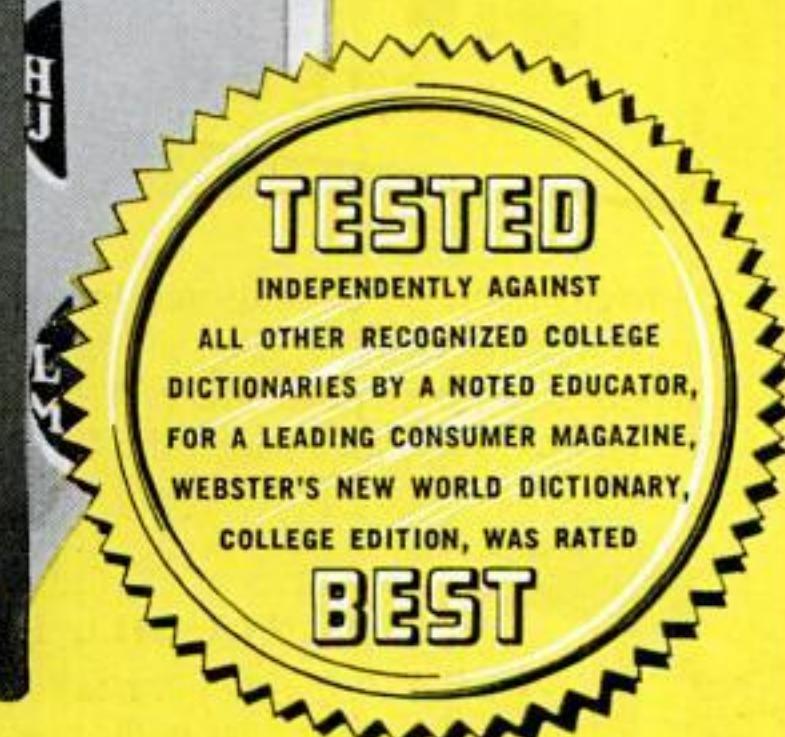
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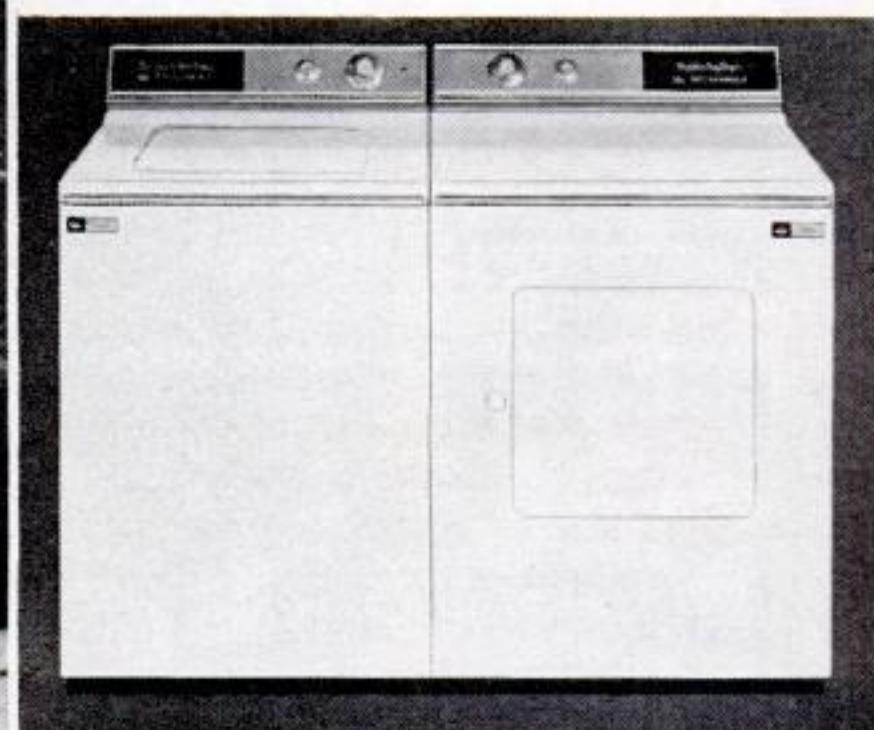
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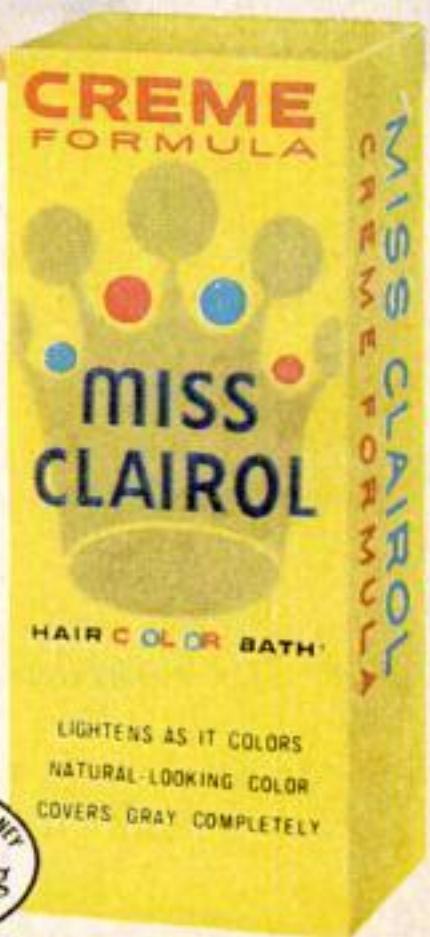
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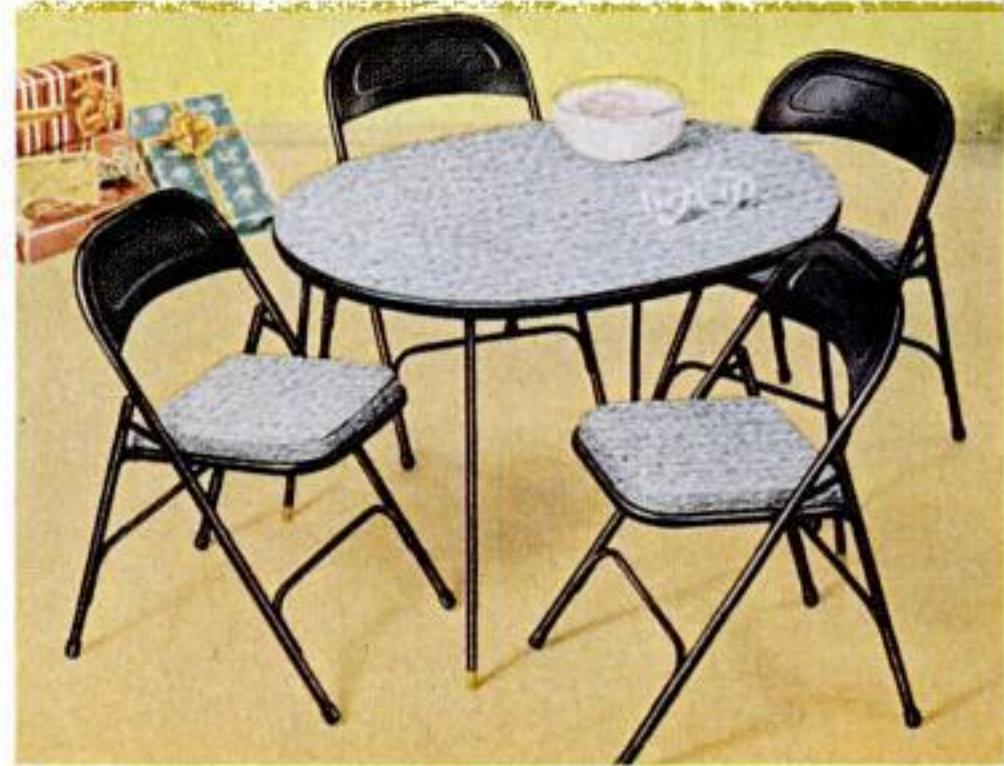
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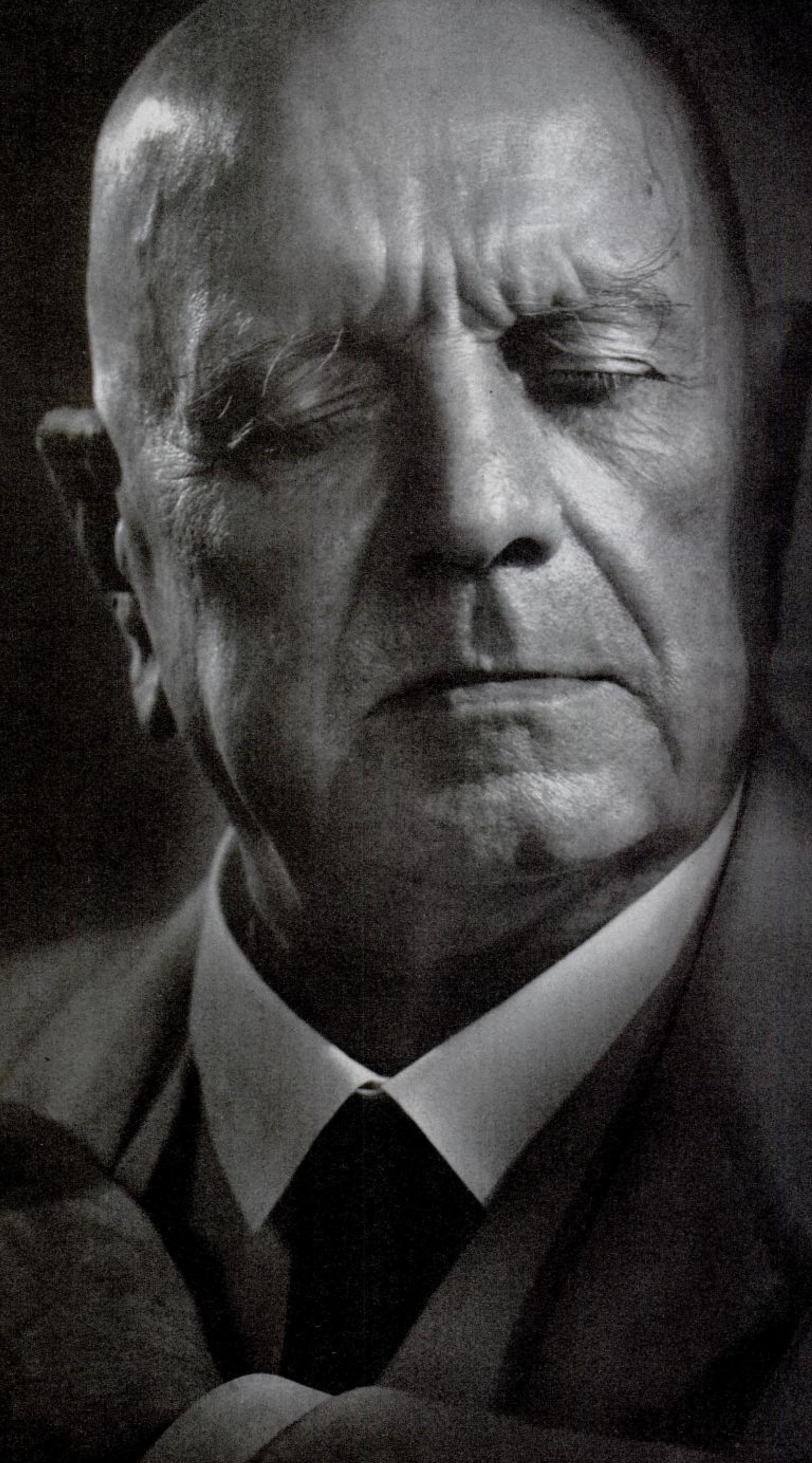
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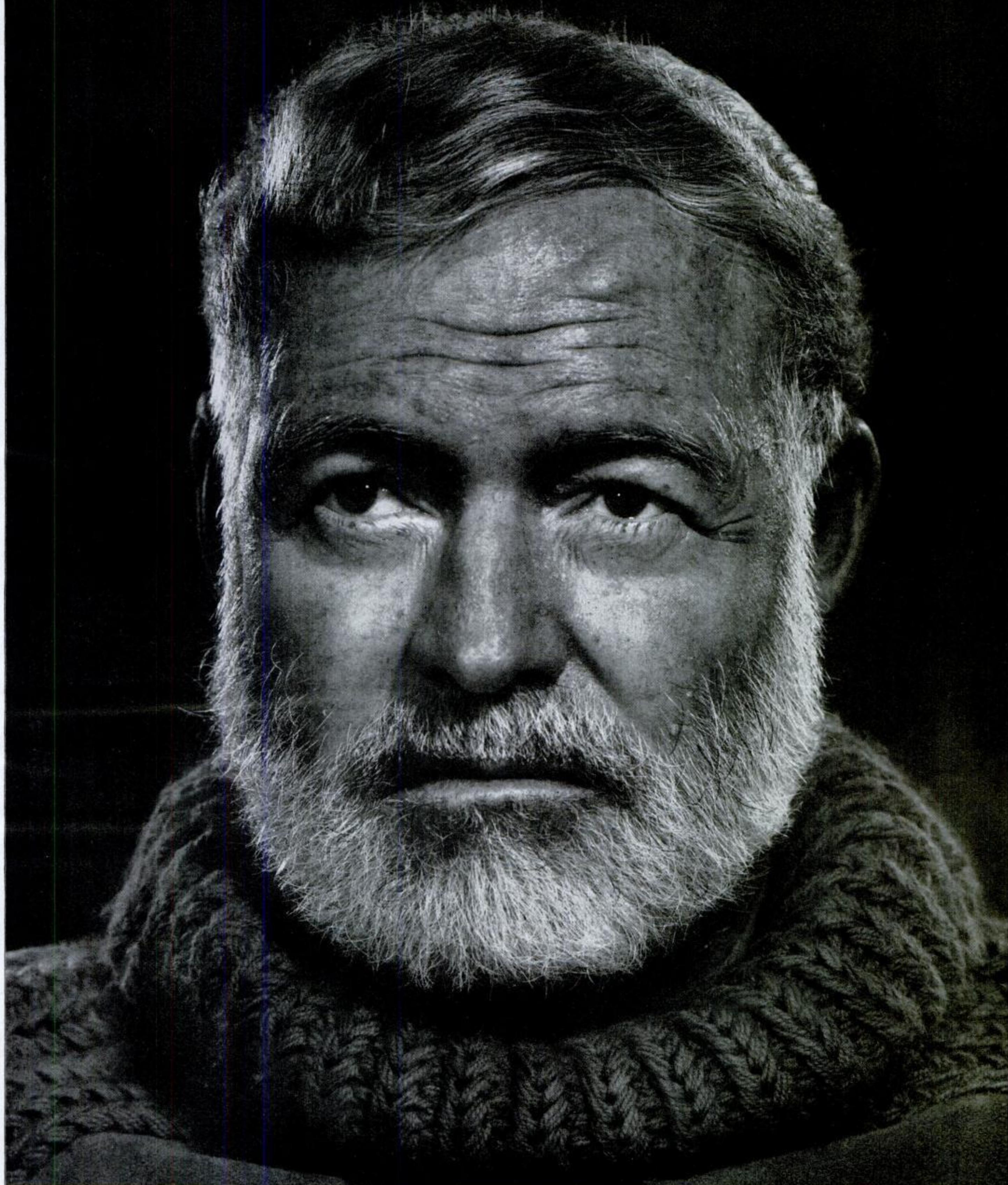
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SPEAKING OF PICTURES





ERNEST HEMINGWAY, TAKEN BY KARSH IN 1957 AT HEMINGWAY'S HOME IN CUBA, HAD "THE FACE OF A GIANT CRUELLY BATTERED BY LIFE, BUT INVINCIBLE"

Portraits of 'An Inward Power'

For almost two decades the name Karsh of Ottawa has been a global trademark appearing on photographs of the great men of the era. Karsh, an Armenian who has lived in Canada for 35 years, has striven to catch statesmen and artists in portraits that reveal what he calls "an inward power . . . the mind and the soul behind the human face." Now in a book to be published here next month, *Portraits of Greatness* (Thomas Nelson & Sons), Karsh shows 96 of

his most distinguished subjects, including these notable portraits.

In Ernest Hemingway, Karsh sensed a "lonely anguish." The portrait (above), he feels, reflects the underlying look of a Hemingway hero: that of a man who survives conflict but suffers from it. Visiting Jean Sibelius, Karsh spent two days in conversation and picture-taking before he captured the late composer with an expression so intense that he might have been creating a symphony.

The most important reason
women *love* this hairspray is
the way it

HOLDS!

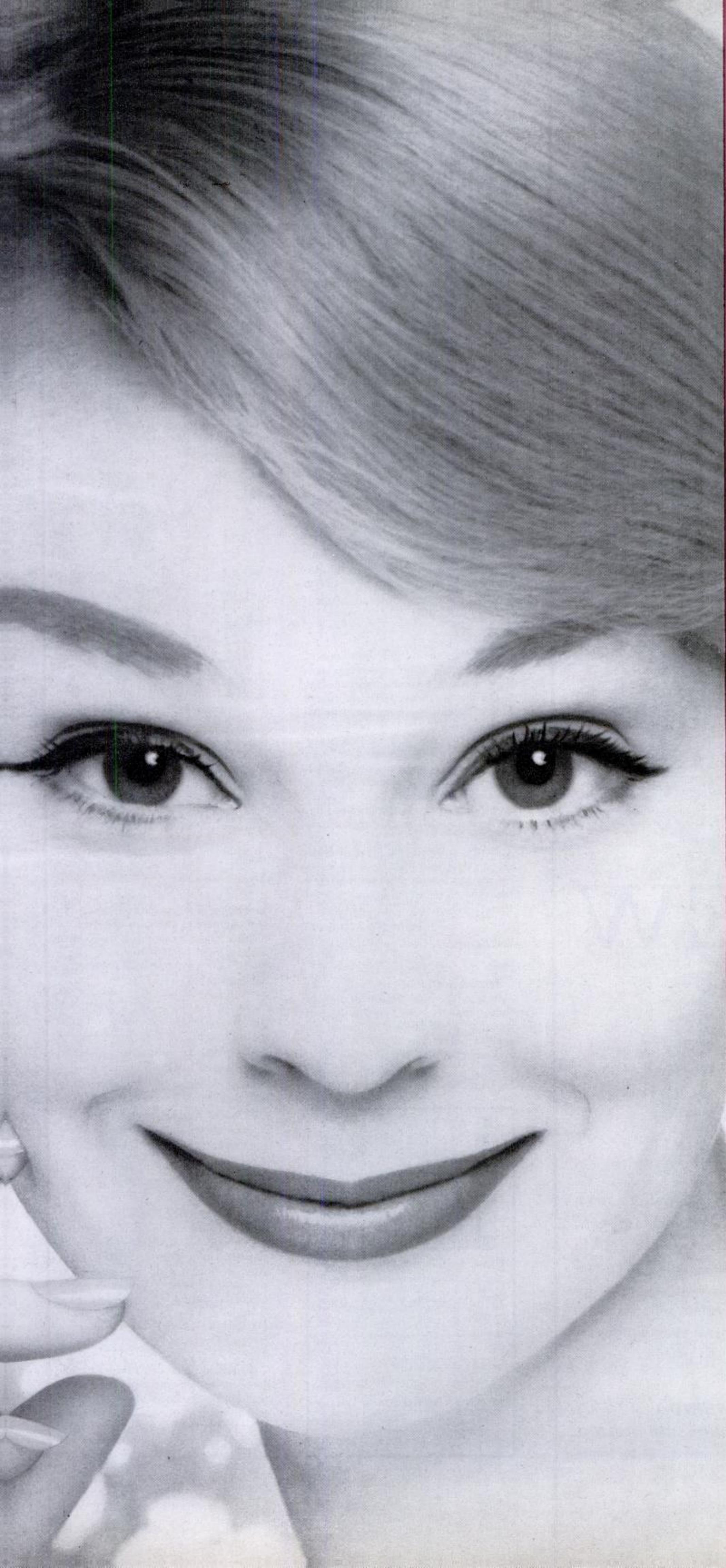
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the way it *defies wind and dampness*. Of course you'll
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But most of all—you'll love it because it *holds, holds,*
holds a hairdo as no other hairspray can! If you've tried
it you know it's true. If you haven't, stop missing out!

Revlon

LIVING CURL

*holds!
holds!
holds!
... the smartest
hairdos
in the world*



NOW! THREE FORMULAS...

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LETTERS TO THE EDITORS

ABSTRACT EXPRESSIONISTS

Sirs:

Congratulations to LIFE and to Dorothy Seiberling for the superb article on Jackson Pollock ("Baffling U.S. Art, What It Is About," LIFE, Nov. 9).

Let every man who would criticize Pollock's work remember that behind the wild fling and careless dribble was a genius who created a declaration of freedom for the art world.

J. McCARTY

Springfield, Ill.

Sirs:

Am I to commence all over again in an endeavor to gather an insight into the tortuous mind of the abstract expressionist?

I rise to my feet in stormy protest against this frenetic display which is an insult to my intelligence.

Mrs. A. B. PRINDLE JR.

Spokane, Wash.

Sirs:

The article was one of the best contributions you have made to the understanding of our culture of today.

JOHN LEMBACH

College Park, Md.

Sirs:

If Pollock could get thousands of dollars for his dribbles, my basement floor is worth a great sum of money.

On the northeast sector is a huge blob of greenish-yellow enamel spilled in the spring of 1943 when I knocked the paint can off a box. This represents my idea of "Frustration." To the left is a group of bright red splatters covered by drippings of ivory which I have labeled "Love." I painted a chair my favorite color (red) but my wife objected so I painted it over (ivory).

Lastly, you will find blobs of diluted paints. These I obtained by washing my hands with paint thinner after the jobs were done. I have named them, collectively, "Contentment."

JACOB R. WALLACE

San Francisco, Calif.

Sirs:

LIFE is not to be criticized for its able reporting and documentation of these fantastic cults. That is part of its function. But how a section of the erudite public loves to be kidded—and pays through the nose for it.

CHARLES E. LUNTZ

St. Louis, Mo.



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Sirs:

Thank goodness my children are taking piano lessons!

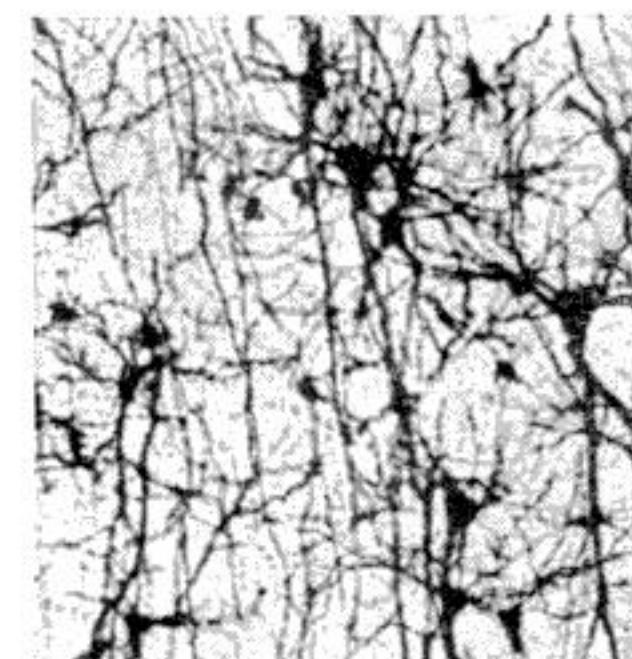
MRS. TERENCE K. BENNETT
Kalamazoo, Mich.

Sirs:

Jackson Pollock may have been striving for complete unconventionality, but it is possible to discover in his pictures relationships to existing objects.

A photomicrograph of a stained tissue section from the cerebral cortex (below) might easily have been the subject of a Pollock painting. Pollock could not have realized that he was actually portraying the physical seat of his own imagination.

HARRISON A. NELSON
Kalamazoo, Mich.



BRAIN AS ABSTRACT ART

SNOW MAN

Sirs:

Congratulations to Philip Kunhardt for "Old Nag's Long Jump from the Plow" (LIFE, Nov. 9). He has written a classic.

ALICE S. NICKERSON
West Springfield, Mass.

Sirs:

It is true that all those who have met Snow Man love him, but nothing can compare to the deep affection we at the Knox School for Girls have for him.

STEPHANIE WITTNEBEL
St. James, N.Y.

• At the National Horse Show this month Snow Man lost his National championship to Windsor Castle—sold during the show for \$40,000. He retained his Professional Horsemen's Association championship and is expected to win the American Horse Shows Association High Score Award again when the show season ends on Nov. 30.—ED.

STEEL STRIKE

Sirs:

Aside from the fact that you rechristened me Henley, I thought that the spread on steel executives ("A Small Break in a Bitter Strike," LIFE, Nov. 9) was a good job and I was proud to be included in such a distinguished group.

E. J. HANLEY
Pittsburgh, Pa.

Sirs:

Criticizing the use of an injunction, Arthur Goldberg said that a better way must be found of solving labor-management conflicts. There is such a way. In 1946 Fiorello LaGuardia released a plan for a system of regional labor courts. His plan would not

CONTINUED

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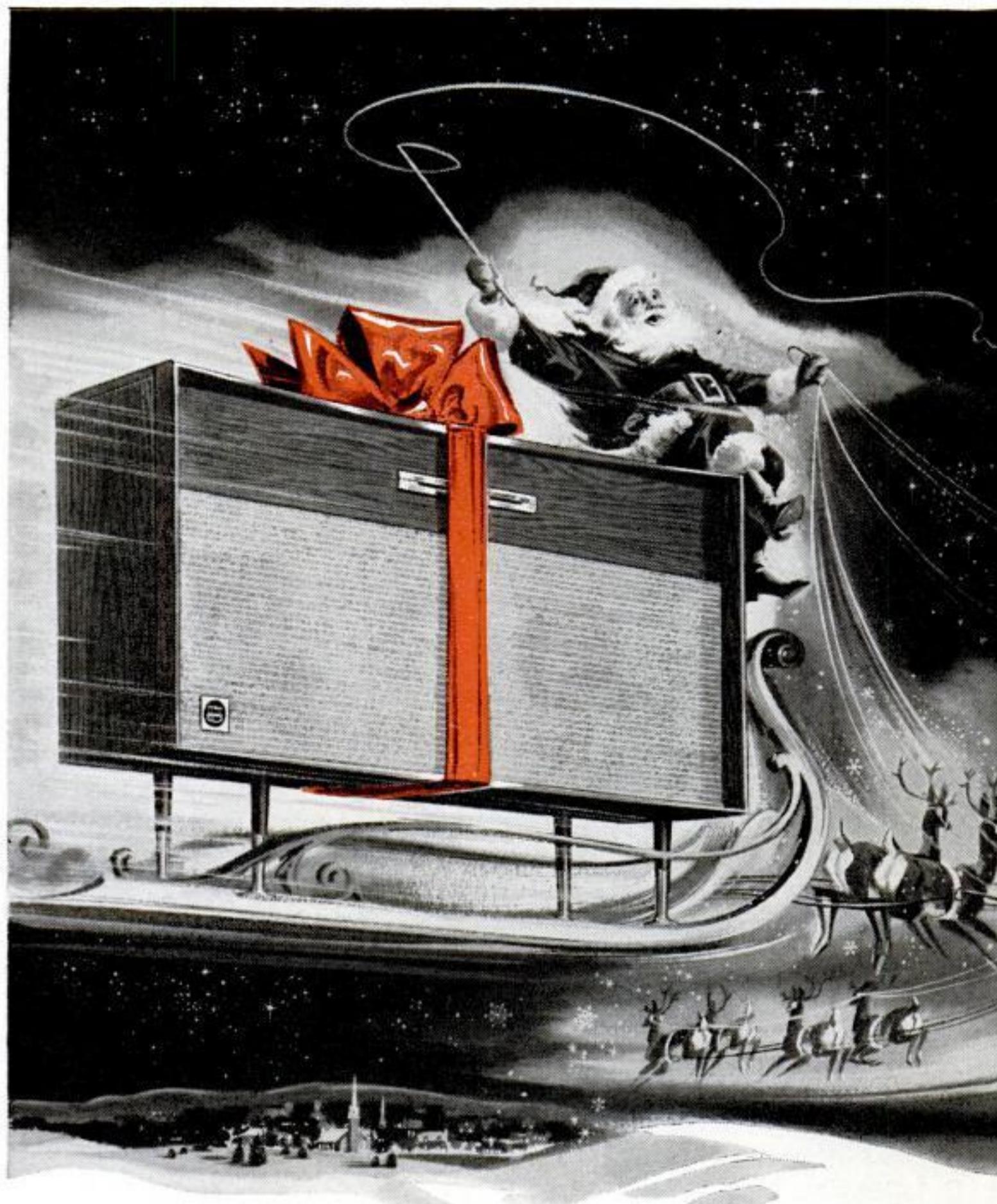
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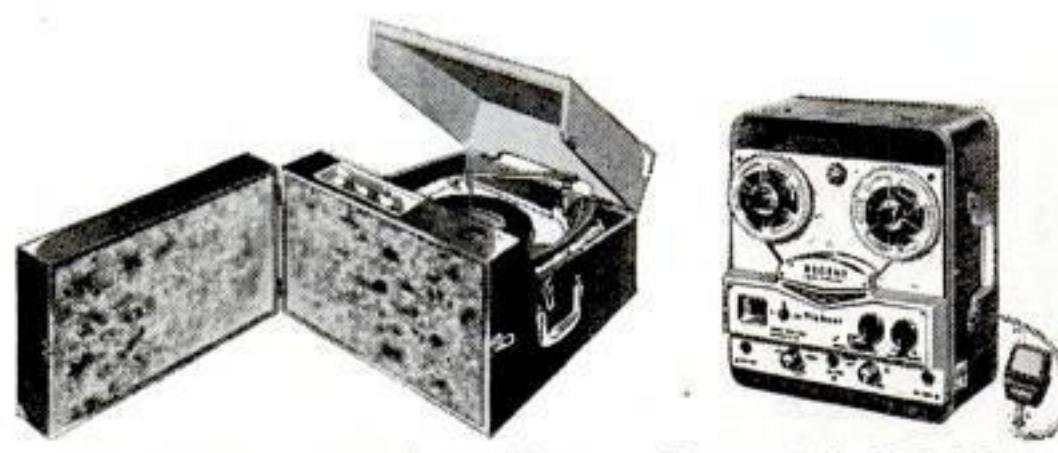
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LETTERS TO THE EDITORS CONTINUED

deprive labor of the right to strike, but after five days the men would go back to work. The dispute would go to a labor court. The court's decision could be appealed, but there eventually would be a nonviolent decision.

J. B. MILGRAM

New York, N.Y.

Sirs:

You were very handy in quoting salary figures for some of the steel industry's top brass. Now tell us what the union's David McDonald makes.

JOHN E. CLARK

Spokane, Wash.

• \$50,000 a year.—ED.

EDITORIALS

Sirs:

Thank you for the excellent editorial, "H.C.L.: As Ever, a Live Issue" (LIFE, Nov. 9). It was challenging and most factual. It is time for us to say: thus far—and no further!

JOHN THOMPSON

Pleasant City, Ohio

Sirs:

One of my regular overseas business trips this year as export manager for a manufacturing concern took me to practically all parts of the Free World. I feel that the statement in the editorial, "Trade Drain, Handle with Care," that U.S. exports have priced themselves out of many markets does not convey the true situation. I found that customers all over the world are still looking to the United States for what is best and most advanced. I encountered relatively few American travelers on my trip as contrasted with numerous sales representatives from Europe and Japan.

What is needed is to push American exports sales more aggressively with sustained selling efforts, more personal contacts, better quality and more dependable service and delivery and realistic payment terms.

H. H. BOHLMANN

New Haven, Conn.

JUMPERS

Sirs:

Your article, "Why in the World Are the Windsors Jumping?" (LIFE, Nov. 9), photographed by Philippe Halsman, is one of the most ridiculous I have ever seen—and just about the most enjoyable.

PEGGY STERN

New York, N.Y.

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Sirs:

I am tired of seeing Marilyn Monroe on your magazine cover. Surely she has been exhibited sufficiently to make everyone weary of her pictures by now.

AURELIA LEAHY

Chicago, Ill.

Sirs:

Please: a self-portrait of Master Halsman in the air.

GEORGE CODOLEY

Arlington, Va.



• No self-portrait of Halsman exists but here is one taken at the beach by his wife, Yvonne.—ED.

Sirs:

It is sickening to see sane men and women behave like circus performers at the suggestion of a man with a camera. My own undignified inclination would have been to tell Mr. H. to go to hell. Congratulations to Mr. Hoover and Van Cliburn who, in refusing to jump, show that they have retained the archaic virtue of personal dignity.

LUCY HERNDON CROCKETT

Seven Mile Ford, Va.

Sirs:

Celebrity jumpers silly? No indeed—how else could one get such relaxed and happy pictures—the stresses and lines seem to have faded away. They are having fun.

GRACE VEALE

LeMars, Iowa

Sirs:

As an old newsman, I always look for the "silly season" to start in mid-summer and continue until dog days are finished. Philippe Halsman's pictures of the famous leaping into the air merely proves the silly season is getting longer each year.

CHRIS BUTLER

Merritt Island, Fla.

MOON

Sirs:

Thank you for the marvelous moon pictures. Your presentation of this great scientific accomplishment was excellent ("Now We Can See Most of the Moon," LIFE, Nov. 9).

JACOB PFENNINGER

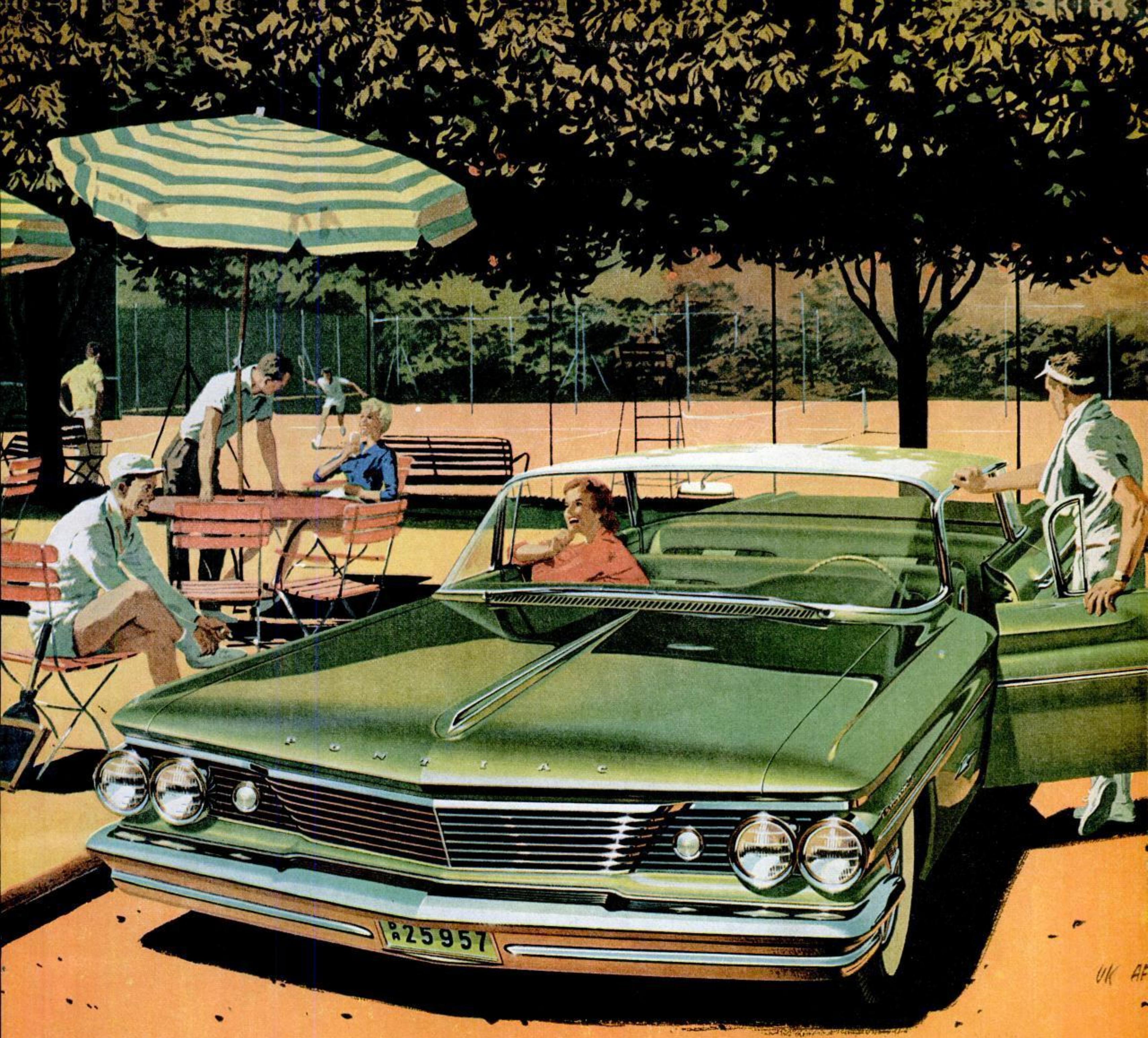
Bellevue, Wash.

Sirs:

Since we seem to be lacking the "crude and old-fashioned" equipment possessed by the Russians, it is my firm belief that we should try to get some of it and send it to our scientists or politicians, whichever group is running our space show.

C. STEPHENSON

Columbus, Ohio



The Pontiac Bonneville Vista for 1960

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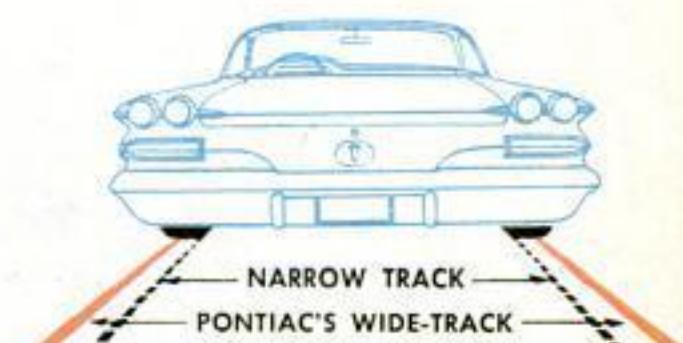
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petitor to be found. Wide-Track Wheels give it remarkably steady footwork. It's devoutly obedient to your coaching, takes your direction instantly, gracefully.

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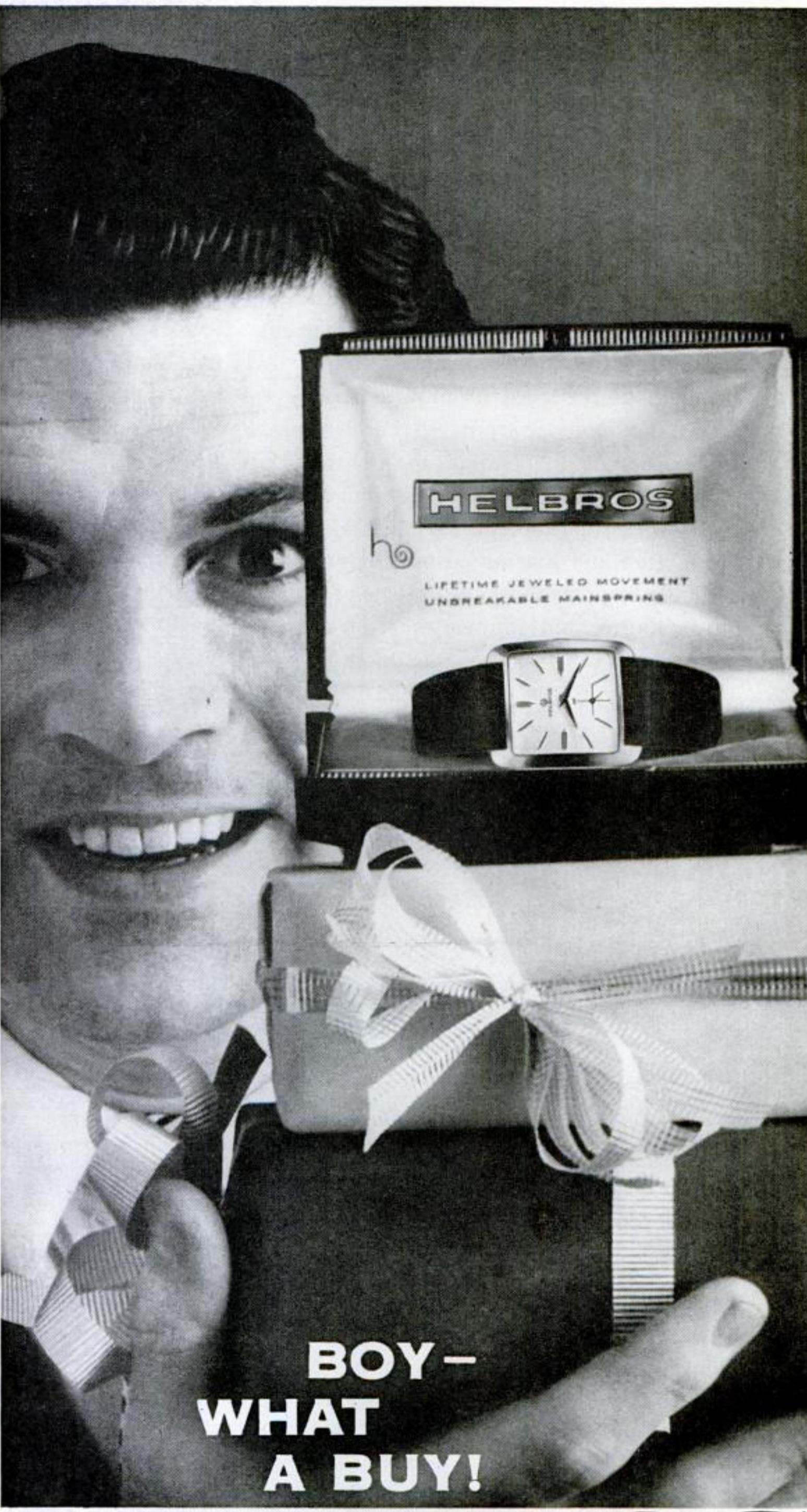
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BEGINNING A THREE-PART

LIFE

THE FARM SURPLUS

Pressed by the severe autumn cold wave, U.S. farmers last week hurriedly hauled in the greatest corn crop in the world's history. In this strange land of plenty, its storage bins already spilling from unending crop surpluses, a new bumper yield was a familiar catastrophe. But it served forcibly to remind the U.S. that its most dismaying domestic trouble—the farm problem—had reached an advanced state of economic and political crisis.

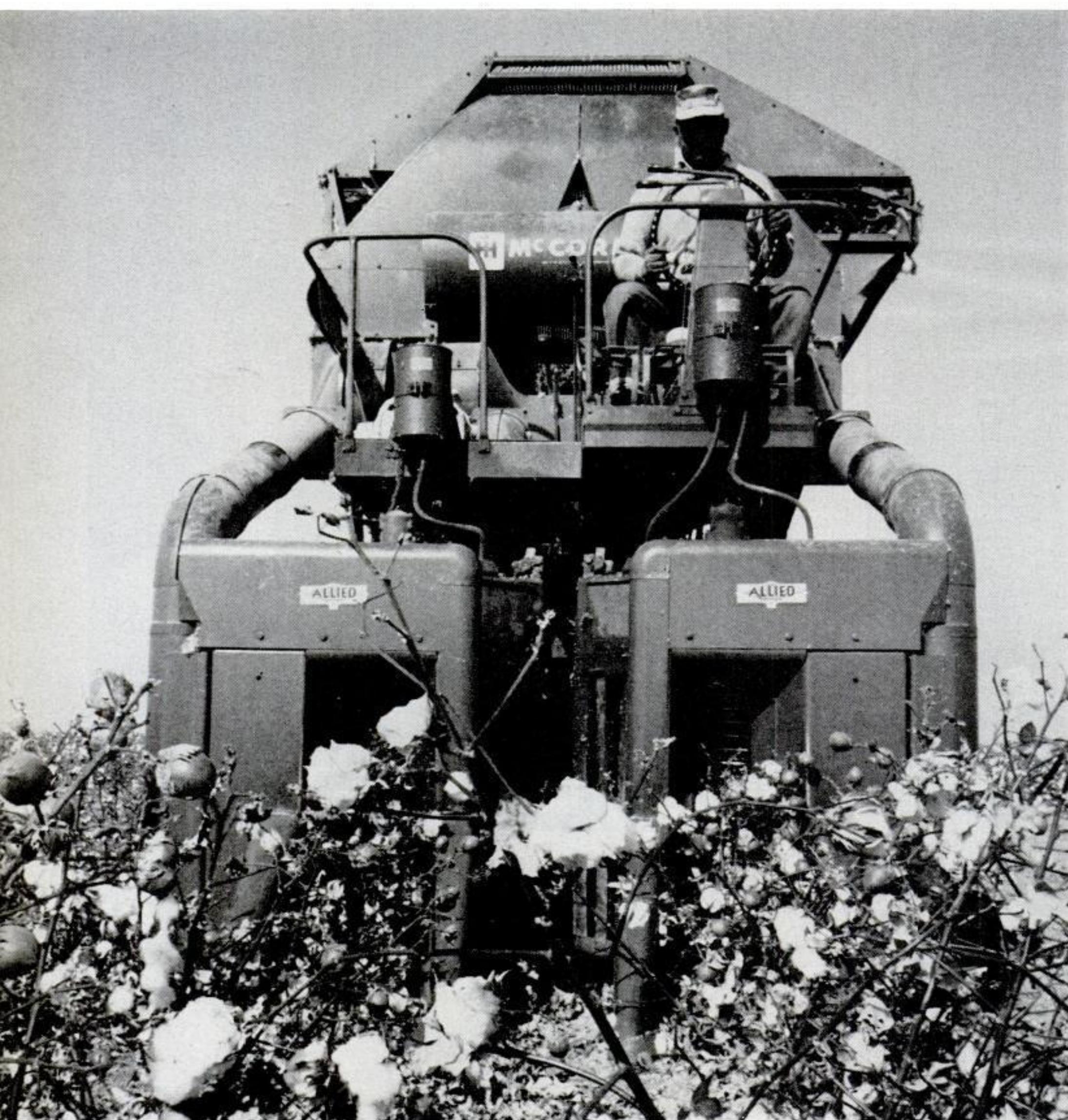
Farmers, politicians and economists have all wrestled ineffectually with the problem. Each has blamed the other for runaway production and soaring costs. The problem will be the thorniest and most important domestic issue of the 1960 campaign. A candidate's stature and courage must be measured by how boldly he

faces this issue and how sensibly he proposes to start solving it.

The farm problem—what is it?

The problem is the result of a government subsidy program that has sprouted into a national scandal. Since the aid program began in 1934, it has produced vast surpluses of basic crops. Its complex system of support to the farmer costs U.S. taxpayers \$2.774 billion this year. The program manages to prop certain prices, protect some farmers, help many politicians, produce a mountain of food—and please virtually no one. Despite all this, farm income has slipped about 15% below 1958 levels while wages in other major industries were holding steady or increasing.

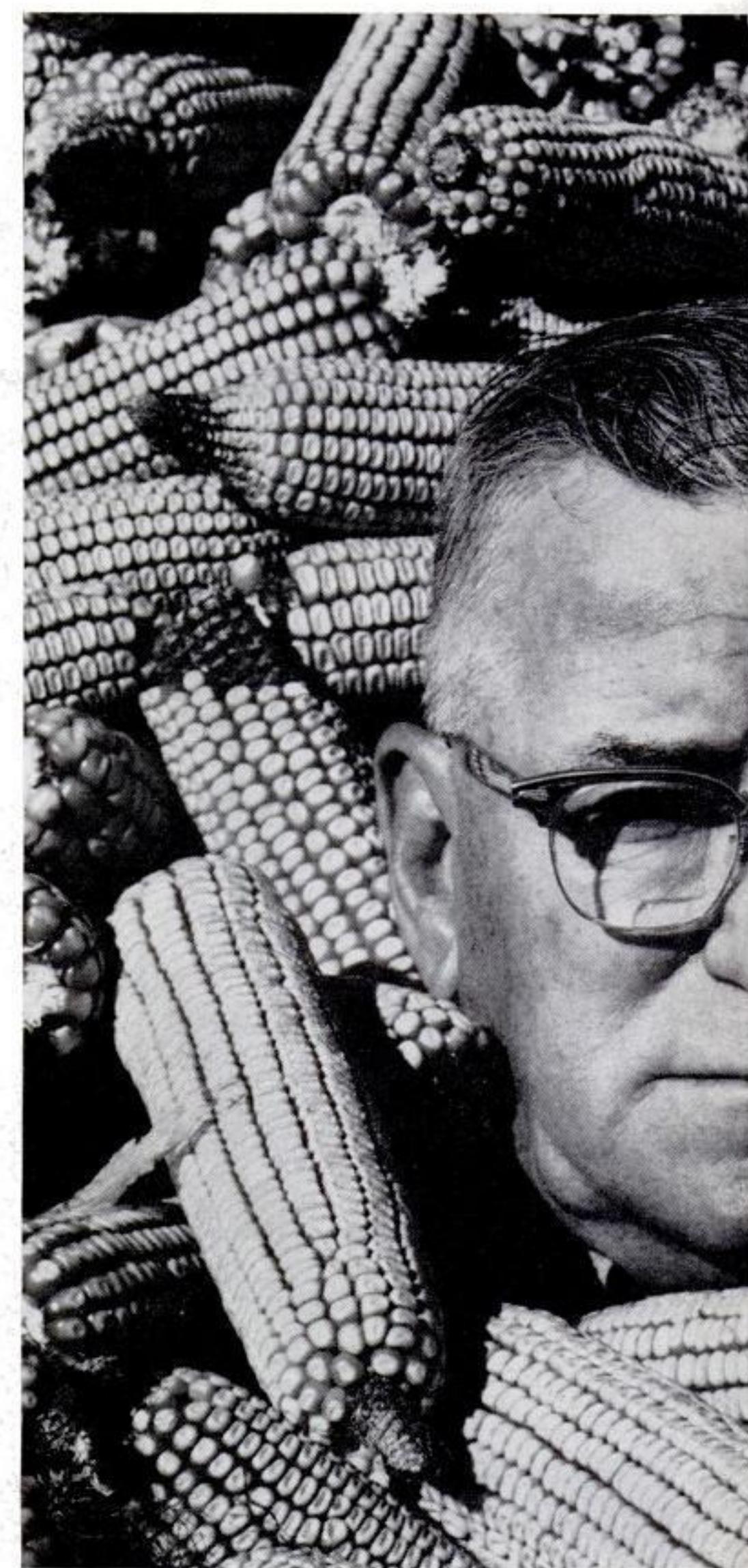
This year the bumper corn and wheat crops dramatically exposed



MECHANICAL MONSTER

Part I of the series, which starts on the following pages, describes the revolutionary tools and wonder chemicals of the new agriculture. The automatic cotton picker

above helps growers harvest a better yield at one quarter the cost of 30 years ago. Since 1940 the output per worker has increased 30% in industry, 83% on the farm.



EFFICIENT MAN

Part II of the series will tell about corn farmer William J. Breakenridge, one of the two million U.S. farmers who produce 85% of all farm products for sale. With corn

SERIES ON A NO. 1 CAMPAIGN ISSUE FOR '60

YOU'RE PAYING FOR

the extravagant folly of the government's subsidy program. For some years the basic subsidy plan has involved limiting a farmer's acreage—in order to reduce crops—and rewarding the farmer who complied by guaranteeing him a price for his crops. In corn this year all acreage controls were removed and a moderate support price set in hopes that this would discourage production. But the opposite happened. Farmers simply used the added acreage to raise a record crop. In wheat, where acreage was limited and the support price set high, farmers used the marvels of modern farm practices to gather another huge harvest.

In an attempt to throw some light on an already smoking debate of 1960, LIFE begins a three-part series dealing with its major

aspects. Part I depicts the technical explosion in agriculture, with emphasis on the chemical and mechanical marvels of the California farmlands.

Part II focuses on a successful, skilled Midwestern corn farmer. By following the letter of the law provided him by Congress, and using hard-won experience and capital he produces efficiently and, unfortunately for all concerned, helps swell the surplus.

Part III examines some of the obvious strengths and weaknesses in the structure of the farm program, takes a look at some marginal unmechanized farmers—a class which must eventually leave the land. Also in Part III will be the best solutions of the whole farm problem which the people most concerned can put forth.



IN THE MIDDLE

acreage limit off, he put in 400 acres instead of the 120 he harvested the year before. Since 1952 he has received \$73,000 for corn the government bought or stored.



FARMER ON THE MARGIN

Part III deals with the six million small farmers who get little benefit from either science or subsidy. Working unproductive acreage, Ottie Nixon (above) of Defeated,

Tenn. grosses only \$4,000 a year. A million farm families consume 75% or more of their production. Three fourths of U.S. farmers produce 15% of marketed crops.

FOR INSTALMENT I, TURN PAGE

FARM PROBLEM, PART I

MIGHTY MACHINES'

Growling across the land, these monsters gulp the fields of rice in a swirling harvest that piles up 3,000 bags each day. This 2,600-acre crop had been sown and dusted by plane. It will be hauled away by truck to sell at a government-supported price of \$3.72 per hundredweight. Today only seven man-hours are required to grow an acre of rice, while in Japan an acre still requires the investment of 900 man-hours. Mechanical rice harvestry is a sample of the technological miracles responsible for the runaway excesses of agricultural production.

Modern farm chemistry and research discoveries by the U.S. Department of Agriculture make it possible

for the American farmer to spend less time working his land and produce far bigger crops. Since 1910 the farmer has tripled his output per man-hour, with almost corresponding reductions in the farm labor force.

Results of the explosion in farming are most dramatically seen in the sprawling corporate farms in California run by efficient "agribusinessmen" (p. 30). There unit costs are kept to a minimum by a maze of push-button devices, chemical wonders and giant land-moving machines. As this wave-of-the-future spreads, the threat of easier and bigger production becomes a factor for farmers and policymakers everywhere in the country.



MASS OUTPUT

Photographed for LIFE
by OTTO HAGEL



RICE HARVESTERS with drivers King and Gil Baker rigged out like jet pilots gather and thresh crop at Artois, Calif. The helmets, adapted from the jet variety, contain a dust filter and a cooling unit, protect the drivers from the irritating rice chaff.

SUPEREFFICIENT FEEDING OF STOCK,



HAY CHOPPER on J. E. O'Neill ranch in Five Points, Calif. vacuums an already harvested seed alfalfa field and blows straw into four-ton wagon behind. The

straw is taken to a hammermill where it is ground for roughage that is fed to cattle. O'Neill thus saves the cost of buying straw in bulk for his livestock.

PRODUCTION OF CROPS



FEED SHED on O'Neill ranch holds piles of mixed cottonseed hulls, barley and alfalfa straw for cattle. →

The impact of modern machine and method has uprooted cotton farming in the U.S. No longer exclusively a Deep South product, cotton thrives best in the irrigated fields of the San Joaquin Valley, Calif., the richest agricultural country in the U.S., where chemically treated, machine-picked cotton is produced at peak efficiency. There two-row pickers ("greatest invention since the gin," says one farmer) harvest cotton at \$10 a bale. It costs \$40 to harvest a bale by hand.

Similar efficiencies permit bigtime farmers to raise a variety of crops and livestock, putting nearly every stick of straw to use (*at left*).



PRIME COTTON, bred at U.S. experimental farm in Shafter, Calif., came from heavily boll'd plant.



SPRAYER is used to defoliate cotton acreage before the harvest at Shafter, Calif. Defoliation rids the

cotton plants of all their leaves and makes it easier for the mechanical pickers to get at the bolls.



CONTINUED



DRAGGING alfalfa field with piece of canvas, a helicopter helps spread pollen from plant to plant. Farmers once relied on bees, wind for pollination.



DUSTING cotton, a plane defoliates field just before it is harvested in California. Plane can spray 20 acres on one trip at cost to farmer of about \$40.



DELOUSED AND DRIPPING, A STEER LEAVES SPRAY DIP AT MADERA, CALIF. PROPER PEST CONTROL

BIG BOOST BY SCIENCE

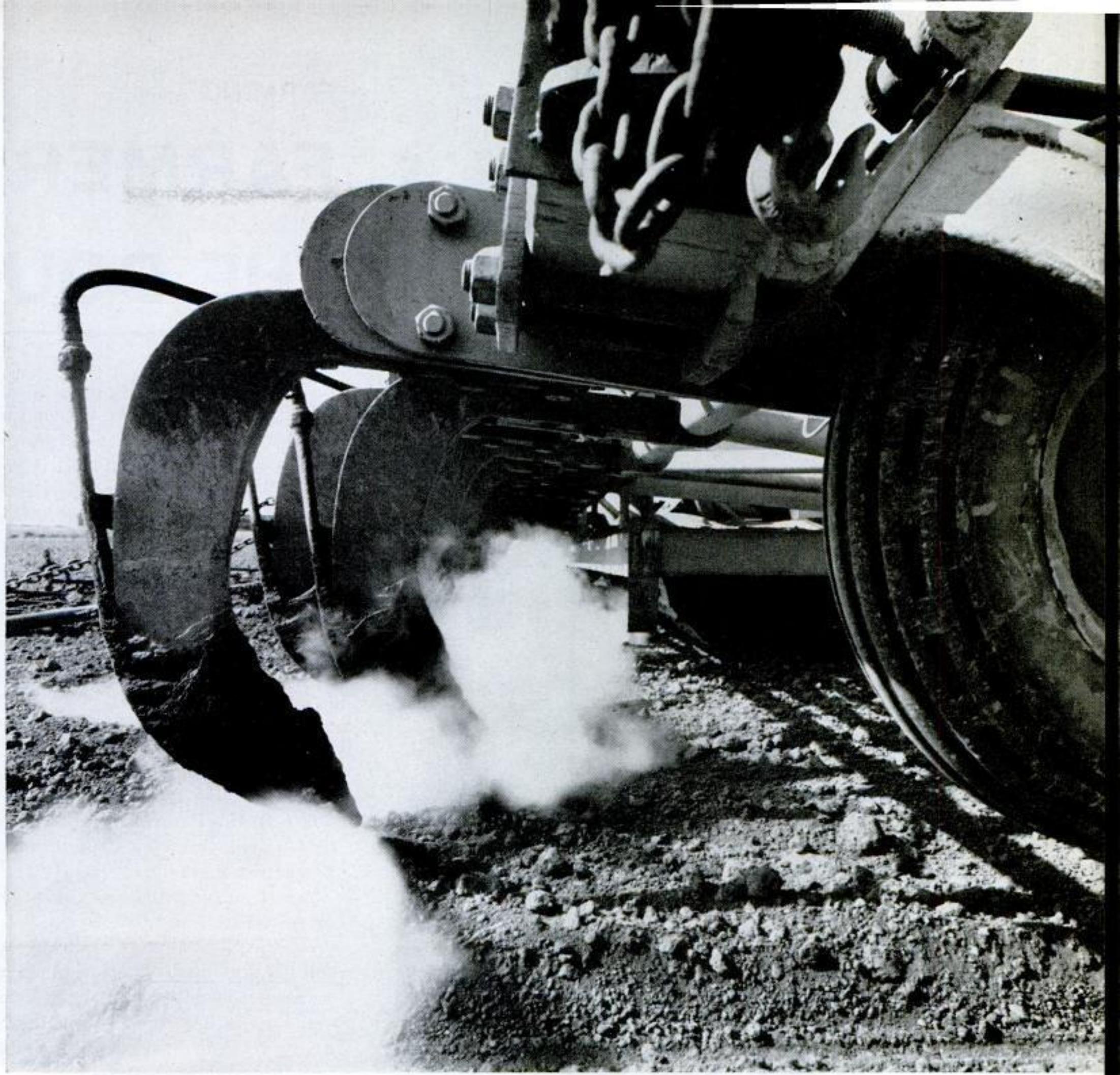
Farm productivity has gained greatly from the use of chemicals. Farmers now spend more time squirting, spraying and dusting than they do harvesting. Artificial fertilizers and better seed have recently doubled the per-acre yield of cotton in California. New feeds, which include



FATTENS ANIMALS UP TO 50 POUNDS IN A YEAR

antibiotics and enzymes, have improved livestock up to 15%. If the soil is unhealthy or defective, a farmer can hire analysts to advise the right chemical restorer. And with liquids, powders and airplanes, the farmer is winning the fight against bugs, weeds and livestock disease.

CONTINUED



SUBSURFACE APPLICATOR fertilizes field of barley with anhydrous ammonia. Rig and tractor cost about \$45,000, can cover 100 acres in 10 hours.



SUPER PLOW rigged with enormous teeth on triple bottoms churns up a field in Five Points, Calif. Plow can dig up ground to depth of 18 to 20 inches.



MILLIONAIRE FARMER Jack O'Neill and wife stand before their colonial home in Fresno, 45 miles from his corporate farm.

FARMING CONTINUED

FARMER IN THE DOUGH

The mechanical and chemical explosion down on the farm has been put to its ultimate use by J. E. (Jack) O'Neill, 67, of Fresno, Calif. O'Neill farms 5,000 irrigated acres in the once parched San Joaquin Valley. He grows cotton, barley, seed alfalfa, a few melons. He uses the most massive machines, the latest chemicals. He feeds 5,000 head of cattle and sells the beef to his own meat-packing plant. He runs a frozen food business, operates a television station. He has his own plane and private pilot. One of the giants among prosperous California "agribusinessmen," he is worth several million dollars.

In 1915 O'Neill, who had been a bookkeeper in Canada, took over the management of a cotton ranch in the Imperial Valley that was worked by 500 mules and 500 pickers. Later he leased his own farm, went broke in cotton in 1920. In the Depression of 1932 he fell \$75,000 in debt. But from 1932 on, more and more mechanizing his operations, O'Neill made bigger and bigger profits in cotton. In 1930 his crop averaged one bale to the acre. His 1959 yield was $3\frac{1}{4}$ bales. O'Neill has rarely had to sell his high-quality cotton to the government because it is always in demand by private buyers. But he has received as much as \$40,000 a year from the government for keeping land out of production.

Farmer O'Neill is not pleased with the government program of supports. "I don't have an answer," he said. "You need so many programs. What is good for the small farmer hurts the big one and vice versa. What's good for the Midwestern farmer is poor for the Southerner. But if the government is going to support prices it must control plantings. To do what they did with corn is to ask for chaos."



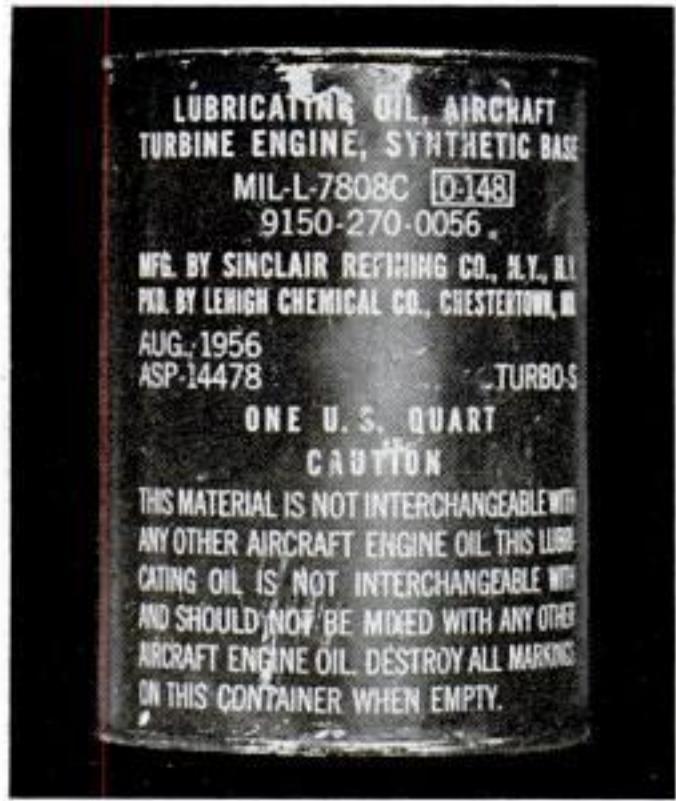
POLITICALLY ACTIVE, O'Neill, at head of table, discusses local issues at dinner with friends, including Democratic State Senator Hugh Burns (far left). O'Neill spends most of his time on civic and business affairs in Fresno.

MASS PRODUCER, he examines his cotton in storage yard with farm superintendent Les Jones. Says O'Neill, "I miss the horseback riding when I used to be out looking after things every day. Now I ride a chair at meetings."



NEXT WEEK, PART II:
THE TOO-EFFICIENT CORN FARMER



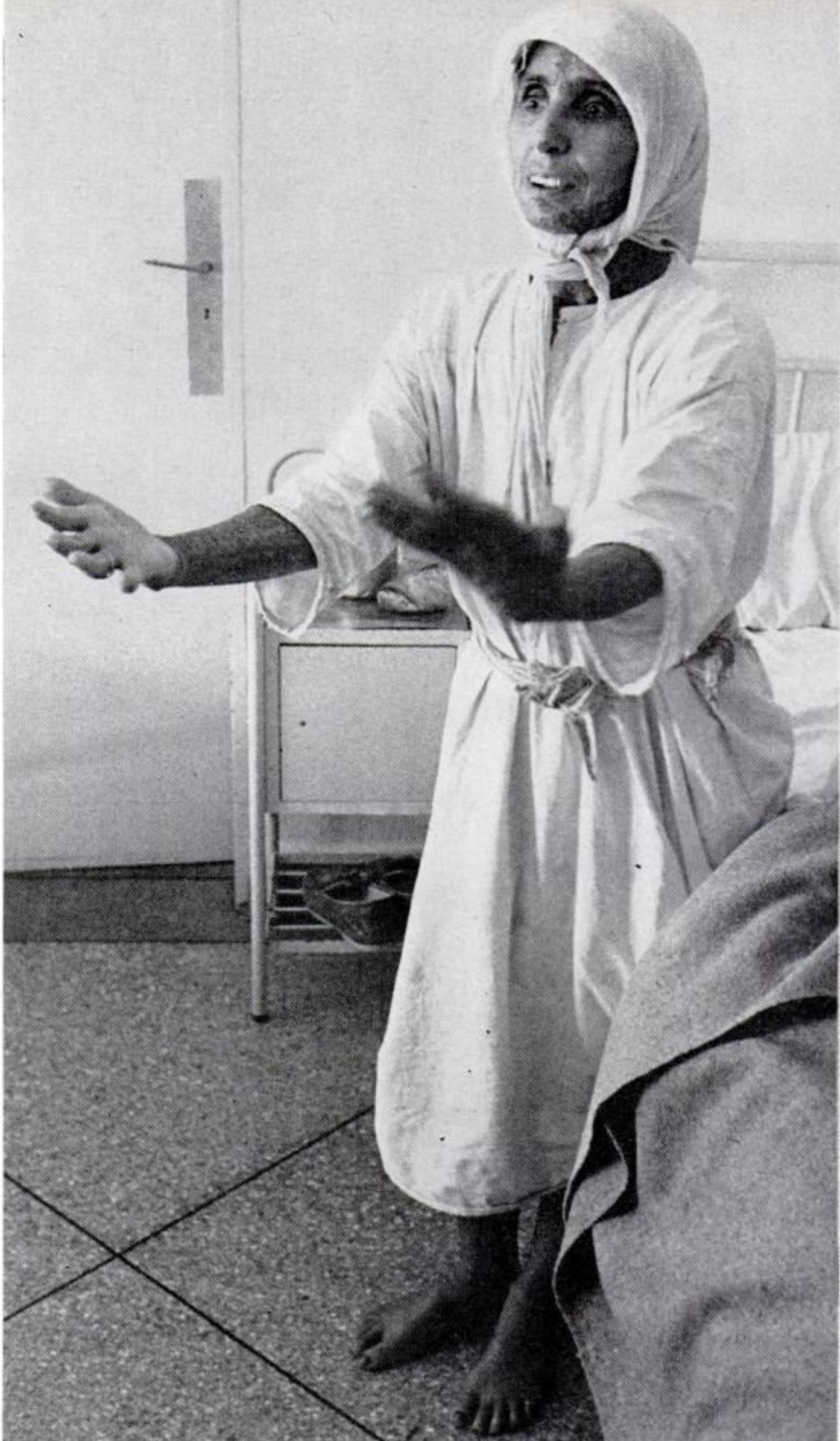


INGREDIENTS OF TRAGEDY, surplus U.S. anticorrosive oil for aircraft motors (left) was bought fraudulently by Moroccans to mix with cooking oil (right).

WRONG KIND OF OIL PARALYZES 10,000

In the hill regions around the ancient city of Meknès in Morocco, whole families suddenly felt tingling pains, then found themselves unable to move their hands or feet. Within days hospital wards in Meknès were choked with patients and the streets were dotted with pitiful figures hobbling on makeshift crutches, 10,000 paralytics in all. Moroccan health authorities, who rushed in aid and medical supplies, worked desperately to find out the cause.

They found the trouble—not a germ but a tragic combination of simple human greed and plain human ignorance. In Morocco olive oil for cooking is a staple among poor families. Thinking to turn a profit, some local Moroccan oil dealers bought up cheap surplus aircraft machine oil from a U.S. airbase in the country and used it to dilute their cooking oil. It turned out that the aircraft oil contained a chemical, triorthocresyl phosphate, which attacks the nerves and causes paralysis. Speedily the Moroccan government confiscated the rest of the oil and decreed possible death penalty for the dealers. But with no cure for the disease known, most of the victims can look forward to a lifetime as cripples.



HOLDING OUT HANDS, woman shows where paralysis struck her. Afflictions ranged from numbness to paralysis which needed oxygen tent to aid breathing.



ROYAL CONCERN over epidemic is shown by Princess Aisha. Touring Khémisset, near Meknès, she greets woman who burst from crowd to touch her hand.





◀ **HELPING THEMSELVES**, stricken Moroccan children practice impromptu physical therapy, one with help of chair in the corridor of hospital at Meknès.

HELPING HER BABY, partly paralyzed Moroccan mother extends hand to paralyzed daughter. Because oil was sold at a cut rate, poor families suffered most.

HOUSEWIFE'S GUIDE TO SCALESMANSHIP:



PAPER PULL is a gentle but steady downward tug on wax-paper wrap, torn long to suit the function.



HEAVY THUMB, the classic method, is the only device most housewives know and is used warily.



HOT DOG SHUFFLE is simple subtraction: a loose wiener disappears between the scales and wrapping.



ARRESTED DIRECTOR of weights and measures is Frederick J. Loughran.

A BIG CHEAT IN MEAT EXPOSED

American housewives, disillusioned by the TV scandals, dismayed by the disk jockeys' payola and distraught over the cranberry crisis, last week were utterly outraged by a familiar figure: the neighborhood butcher. In New York City investigators uncovered a conspiracy between crooked meat merchants and dishonest inspectors that short-weighted customers and defrauded them of millions of dollars. The director of the city Bureau of Weights and Measures was arrested and a number of his inspectors were accused of shaking down butchers for as much as \$60 a month each. In return the butchers were permitted—even encouraged—to cheat their customers. "If you don't pay up," one butcher was told bluntly,

"you'll have to give a full 16 ounces to the pound."

The fast shuffle in New York meat markets took many forms. In some shops tough, poor-quality cuts were palmed off as choice meat. But most of the cheating centered around the scales. As is demonstrated here by an honest butcher, Charlie Schuck, it is quite a simple matter to hoodwink the housewife either by sleight of hand (*above*) or by a slight shift of a big bay window (*right*).

As news of the crackdown in New York reached other cities, meat markets all over the country came under close examination. In Fort Worth, Texas, a grocery chain was found selling Cornish game hens stuffed with turkey necks to give them added weight.



SUBPOENAED BUTCHERS, called to testify before the rackets grand jury, pace corridor outside hearing room in Brooklyn. Although most witnesses summoned

were from Brooklyn, authorities say the illegal meat ring was citywide. One butcher said he was instructed by an employer: "Make your wages on the scale."

METHODS USED IN HIGH-WEIGH ROBBERY



STEADY STOMACH is what meat men call this cheating method. A butcher with big beltline, and a scale placed at proper height, can boost weights substantially

on larger cuts by leaning forward and bearing down slightly. This is a delicate maneuver. If butcher breathes heavily, scale will oscillate and give him away.

SPACE: AN AMERICAN NECESSITY

TO OVERTAKE THE SOVIET LEAD, THE PRESIDENT MUST DECIDE TO BE SERIOUS ABOUT IT

It is now more than two years since the Russians opened the Age of Space with Sputnik I, two years during which the American reaction has caromed between panic, apathy and partial achievement. The achievement includes 16 successful satellite launchings, but we are still several years behind the Russians in the techniques of further progress in space. Their Sputniks have carried twice as much payload as we can yet lift. They have probed the moon and we have not. Late to get into space, we are still lagging. Why are we lagging? Does it matter?

We are lagging for three reasons. One is the downward pressure from the White House on all parts of the budget. This is sound and necessary policy, but in practice it means that new programs—and space is new—suffer more than vested-interest programs (such as farm price support).

A second reason is the homelessness of this new program in the bureaucratic tangle of Washington. Its heart is in a few pioneering Air Force suppliers and in Wernher von Braun's Huntsville arsenal, but its money and direction wander through a Washington cat's cradle of committees, advisory groups and agencies old and new, military and civilian. The steady turnover of key personnel is one symptom of the confusion. Another is the kicking around of the Saturn project in Huntsville. This is our bid for a 1½-million-pound-thrust rocket booster, which could cut a couple of years off the Russian lead; it has already been delayed 20% by incessant revaluations and reviews. "The most frustrating thing in our space effort," says General Medaris, "is the frequency of re-examination to see if we should go ahead today with what we decided to do yesterday."

The third reason for our lag is even more basic. *Space has no real friends at the top.*

To the top men in the armed services, which got us started into space, it is a secondary concern. They cannot, in a tight budget, justify priority for a field whose weapons systems and strategic utility they cannot even describe. To the top scientists who advise our government, on the other hand, space is a nuisance they seem to want to forget. At the time the Russians gave it a top priority (about 1946), our leading scientists grossly underestimated its possibilities; and like those intellectuals who, because of unconsidered commitments in the 1930s, had such trouble facing up to the Communist threat until the 1950s, many leading scientists continue to belittle the challenge of space. Defense Research Chief Herbert York still refers to the Soviet lead as an "embarrassment" rather than a danger. The other day Dr. Killian attacked space "enthusiasts who do not have the responsibility for achieving a balance" in our scientific endeavors, and urged the competitive claims of oceanography, geology and other fields. The science-bureaucrats disown complacency, but are even more shy of zeal, especially zeal for the moon and beyond. They make better thinkers than deciders anyway, and seem almost to relish the fog of conflicting claims, aims and calculations in which major decisions are postponed.

This is the atmosphere in which the President, who alone can make it, has so far failed to make the big decision, namely: that the conquest of space and the narrowing of Russia's lead in space are of urgent concern to the U.S.

We believe the President should take another look.

The U.S. stands with a foot beyond the threshold of space as it stood upon the threshold of the air more than 50 years ago at Kitty Hawk. But this time we *know* it is a threshold; the recognition of the airplane's future took years after the Wright brothers made their first flights. This time, man knows more and is better educated to the possibilities of an age far greater than the Air Age. He *must* get into space. There in space lies more knowledge, more

data for pure research, more of the beneficent by-products of research. Man must get into space, because it is there, just as America was there, and the U.S. West was there, and the fire was there in the heavens for Prometheus to steal.

Man can get to the moon, for a start, within the present state of the art of travel. Therefore he will. But should he hurry, when he did not hurry with the airplane, or with the voyages of Columbus and Magellan? The answer for the U.S. is again that he must, and the bald reason is that Russia is working with determination and skill and (so far) superior accomplishment to the same end. For in space lies not only a new field of knowledge, whose fruits may vastly increase the richness of life for mankind; in space—neighboring space—lies the moon, and who controls the moon may control the political lot of mankind.

"The Russian Luniks and the U.S. Air Force and Army attempts to orbit or probe the moon," says Lieut. Colonel S. E. Singer, Air Force officer and physicist, "indicate clearly that even our crude technology makes an eventual lunar landing a certainty. There is no longer a question of it, only when and by whom."

Colonel Singer (in the *Air University Quarterly Review*) tries to hold his discussion to the military consequences of an establishment on the moon, but on the way he also has this to say: "It is much easier to describe the physical features of the moon than to define or describe the manner in which the probing or basing or conquest of the moon interacts with the affairs of state or the minds of men. It is in part a recognition that the Free World is battling with the Communist world for the minds and the political support of the uncommitted nations, and that many of the peoples involved are not impressed with logic alone, if at all. It is the realization that the psychosocial, the economic, the military and the political elements of national power are profoundly interrelated."

What can man do on the moon, within the presently foreseeable scope of technology? He can live there, carrying his own environment; he can trap and meter energy there; he can establish missile bases there (inherently hardened sites on the far side). He can set up radar and optical observation facilities which would miss nothing of military or other significance in progress upon the turning world. He can (says Singer) even achieve his own water supply from lunar stones. Visionary, maybe. But all in much more reasonable sight than a Boeing 707 would have been to the Wright brothers.

Space is there, within reach. And to the first nation there in space (including the moon) go vast rewards in knowledge as well as "psychosocial power." If the military and strategic uses of space cannot yet be described in terms suitable for Pentagon budget-making, we can at least be sure of this: the Russians, after they get there, will find such uses and describe them for us, perhaps definitively.

The conquest of space needs no new scientific breakthroughs; it is already down to an engineering problem. The U.S. does not even require a "crash program" to catch up. The Saturn project, now bumping along on \$70 million a year, requires only another \$200 million or so to be able to launch in 1962 instead of 1964 or 1965. It matters little whether we call this a military or civilian project. It is an American necessity.

But whatever money we vote will be wasted unless the President makes the big decision that the U.S. is serious about the space race. Not until then will he be able to clear away the jungle of administrative cross-purposes, put a single and responsible man and agency (whether civilian or military) in charge of all space exploration, and tell him to proceed. It is not necessarily quite too late; but it is a lot later than anybody in authority in Washington seems to think.

"To make the best, begin with the best—then cook with extra care."



The man behind the spoons

Campbell chefs keep working to improve what already tastes good

Those creative men with a spoon, the Campbell chefs, are part of a whole team of experts who are dedicated to being endlessly dissatisfied with the good things that come from the Campbell Kitchens. You see, at Campbell's, there is always the challenge of making good things taste even better.

Practicing perfection

If you've ever taken a recipe and improved it with a little twist of your own you'll understand what we mean. Our chefs, you see, spend thousands of hours cooking various blends of ingredients—always in the hope of discovering a bright new lift in flavor.

It's a tribute to their infinite perseverance that they succeed as often as they do. With help from our other taste and flavor experts

and our technologists, they recently put richer body and more flavor in our Chicken Soups, Vegetable Beef and Beef Noodle Soups. And they made other improvements in Franco-American and Swanson products as well.

Creative discontent

You might call our Campbell chefs, and our other taste experts, too, professional fault-finders. Their assignment: to search out finer flavors for you to enjoy in the good things you get from Campbell's.

It may seem strange to you that Campbell pays so many people to be so fussy about perfectly good foods. But we think you'll understand why when you taste the happy results. Actually it's just one of many things we do to live up to our motto: "To make the best, begin with the best—then cook with extra care."



Now... *at the flick of a switch*... 96 tiny blades, you never



see or feel, shave underarms immaculately clean!



FABULOUS NEW

Schick

“Crown Jewel”

ELECTRIC SHAVER FOR UNDERARMS AND LEGS

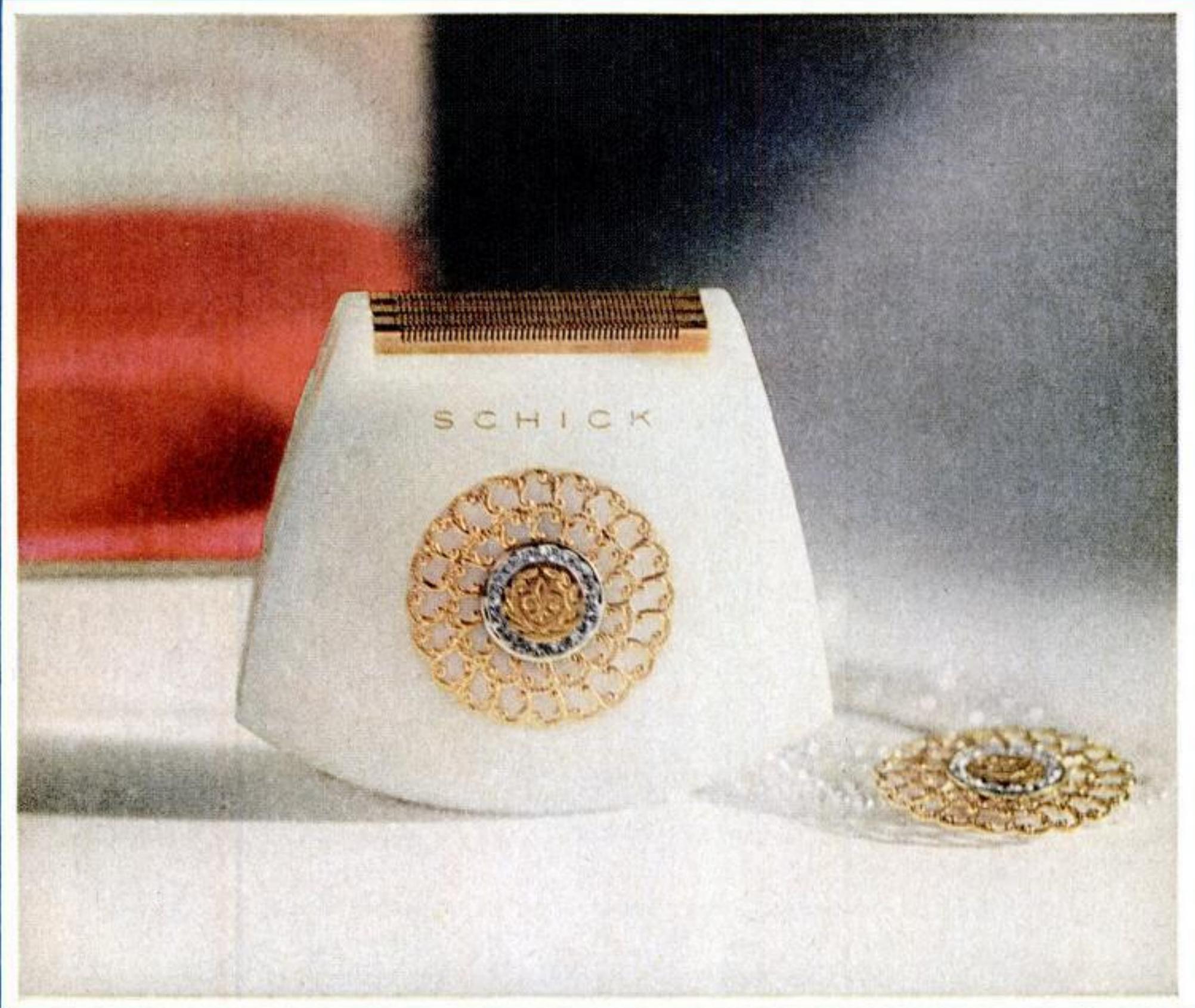
*Cleans away every unwanted hair
—yet doesn't nick!*

Not one—but 96 unseen blades in
the head of your “Crown Jewel”
Shaver clean away hair. You've
never used a shaver so easy—so fast
—so feminine! Underarms become



immaculately clean in seconds . . .
legs feel as smooth as silk!
Smooth, golden shaving head pre-
vents nicking, scraping, cutting.
Won't even ruffle a pimple.

Developed by the company that invented electric shaving: Schick Incorporated; Lancaster, Pa. ©1959



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with jewels, tapered for a lady's hand. A precious gift to treasure for years!

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And, of course, it proudly pours the favorite of gift whiskies—mellow, perfect Four Roses. This quart decanter comes at regular quart price in beautifully festive gift carton.



The festive fifth of Four Roses comes superbly gift-wrapped—with famous eggnog recipe tucked inside.



TOGETHER AT GM, Vice Presidents Curtice (left) and Anderson were negotiators in 1946 auto strike.

A HUNTER'S HEARTBREAK

Curtice of GM grieves for old friend he killed

In a gesture of helpless remorse, Harlow H. Curtice, the 66-year-old ex-president of General Motors, pressed his hand to eyes hollow with sorrow and sleeplessness as he described his role in a shattering catastrophe.

It happened on a numbly cold morning deep in a wilderness of marsh grass and ice-covered channels 25 miles north of Detroit. Curtice and retired GM Vice President Harry Anderson, 67, sharing one of their greatest pleasures in a long, close friendship, were sitting side by side in a duck blind, clutching their shotguns and scanning the bleak sky for mallards. A flight swept in at their left. Curtice, remaining seated, raised his gun in front of Anderson and drew a bead on the lead duck. At that instant Anderson, breaking the duck-blind custom that one hunter does not stand up unless the other does, stood up to take his shot. He lurched in front of Curtice's muzzle just as Curtice squeezed the trigger. The shotgun's charge caught Anderson full in the head. He died within minutes.

The tragic accident caused a wave of grief in the auto industry, and its leaders came to express their sorrow at Harry Anderson's funeral (p. 44). He was an admired, popular man, who adored his wife and his 4-year-old daughter. As vice president in charge of personnel at GM, he negotiated the bitter 119-day strike in 1945-6, helped originate the cost-of-living escalator clause for wage contracts.

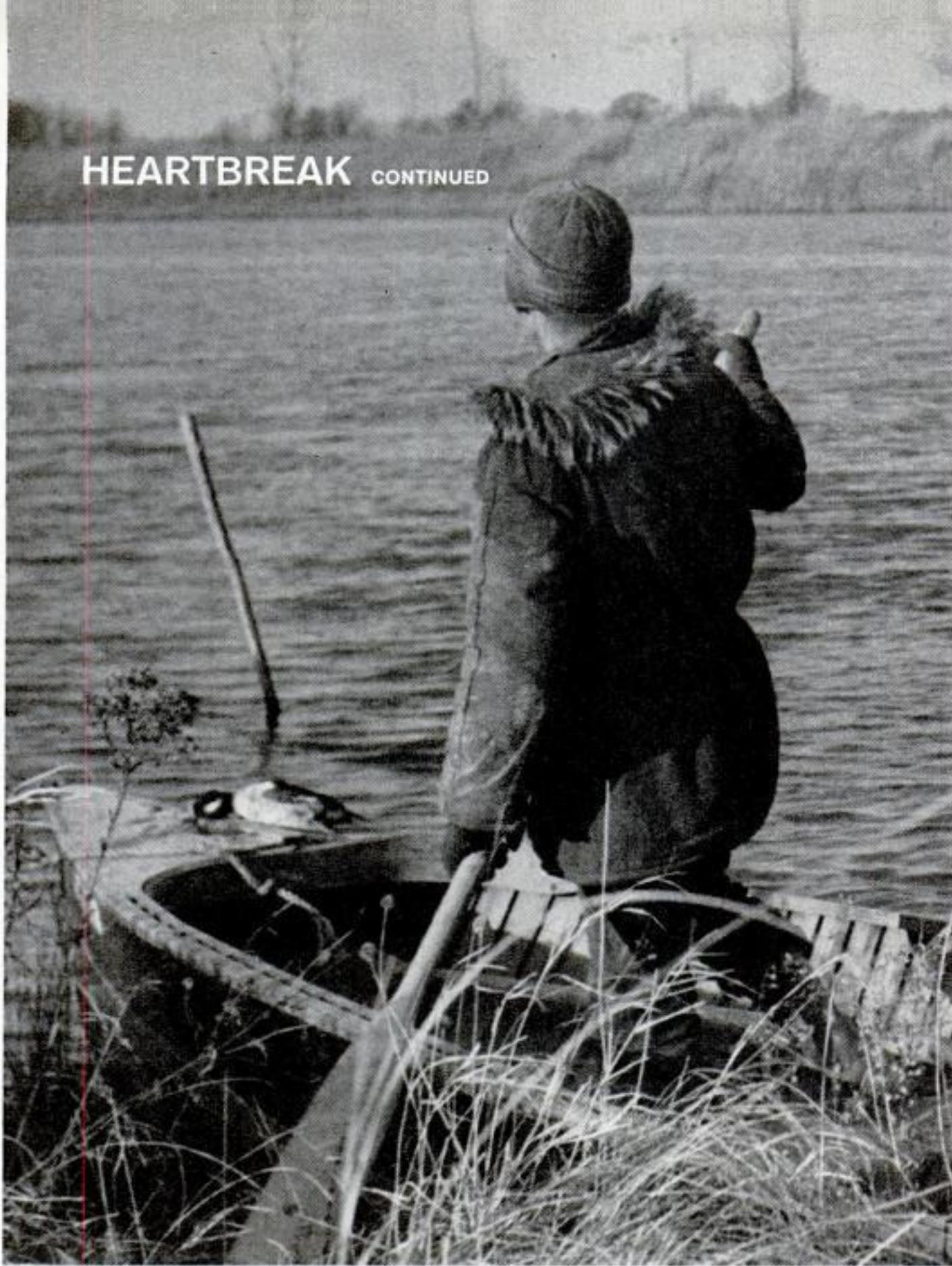
For Harlow Curtice there was a wave of sympathy from his friends who themselves had gunned at close quarters. The accident was a grimly dramatic illustration of the toll among today's mushrooming multitude of hunters.

ALONE IN ANGUISH, Curtice pauses in his Flint office while telling press how accident happened.

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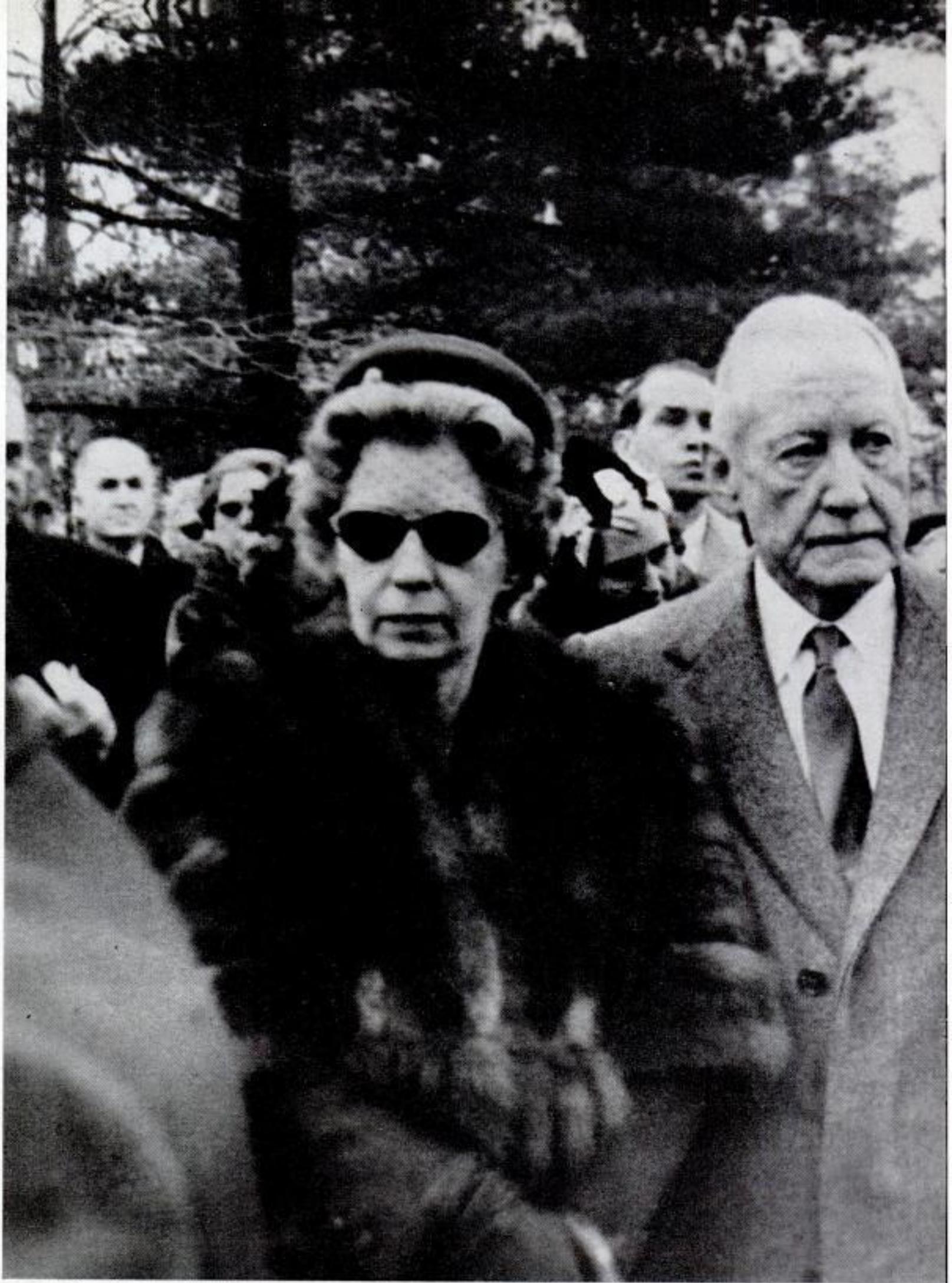


HEARTBREAK CONTINUED

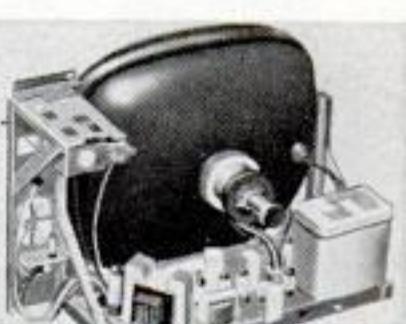
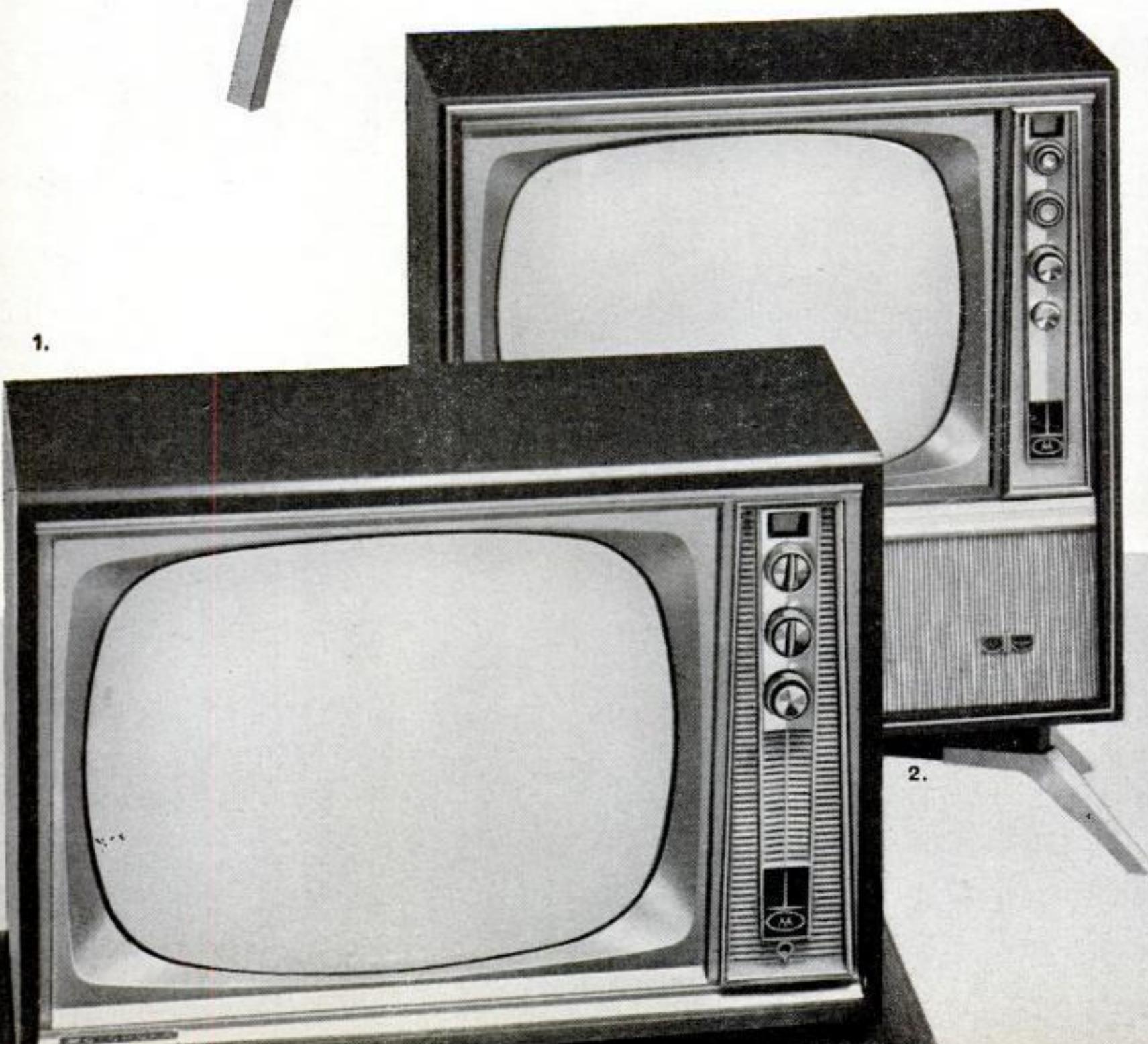


NEAR SCENE of accident a guide paddles from marsh to Ste. Anne's Island in skiff used to take body to shore. Duck on boat's bow was shot before accident.

AT CEMETERY Curtice stands with his wife Dorothy (left) amid the other mourners. He had gone straight from accident to tell Mrs. Anderson about it.



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The most powerful TV ever

Featuring the amazing Golden "M"** Frame Grid Tube... that has 100% more power to amplify the signal after it's received... reduces as much as 50% interference that causes "snow" and "milky" pictures, and distorted sound.

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Exclusive Custom-Matic Tuner with first Frequency Controlled Oscillator Tube keeps TV perfectly fine-tuned from channel to channel. Golden Satellite* wireless remote control turns TV on-off, changes channels, changes volume, mutes sound.

The most beautiful TV ever

Superb cabinet styles by Drexel to complement its most famous furniture collections. Authentic contemporary, traditional, French-Provincial designs. Magnificent wood veneers... hand-rubbed finishes... latest grille fabrics and appointments.

MOTOROLA



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Motorola TV



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*TRADEMARK OF MOTOROLA INC.

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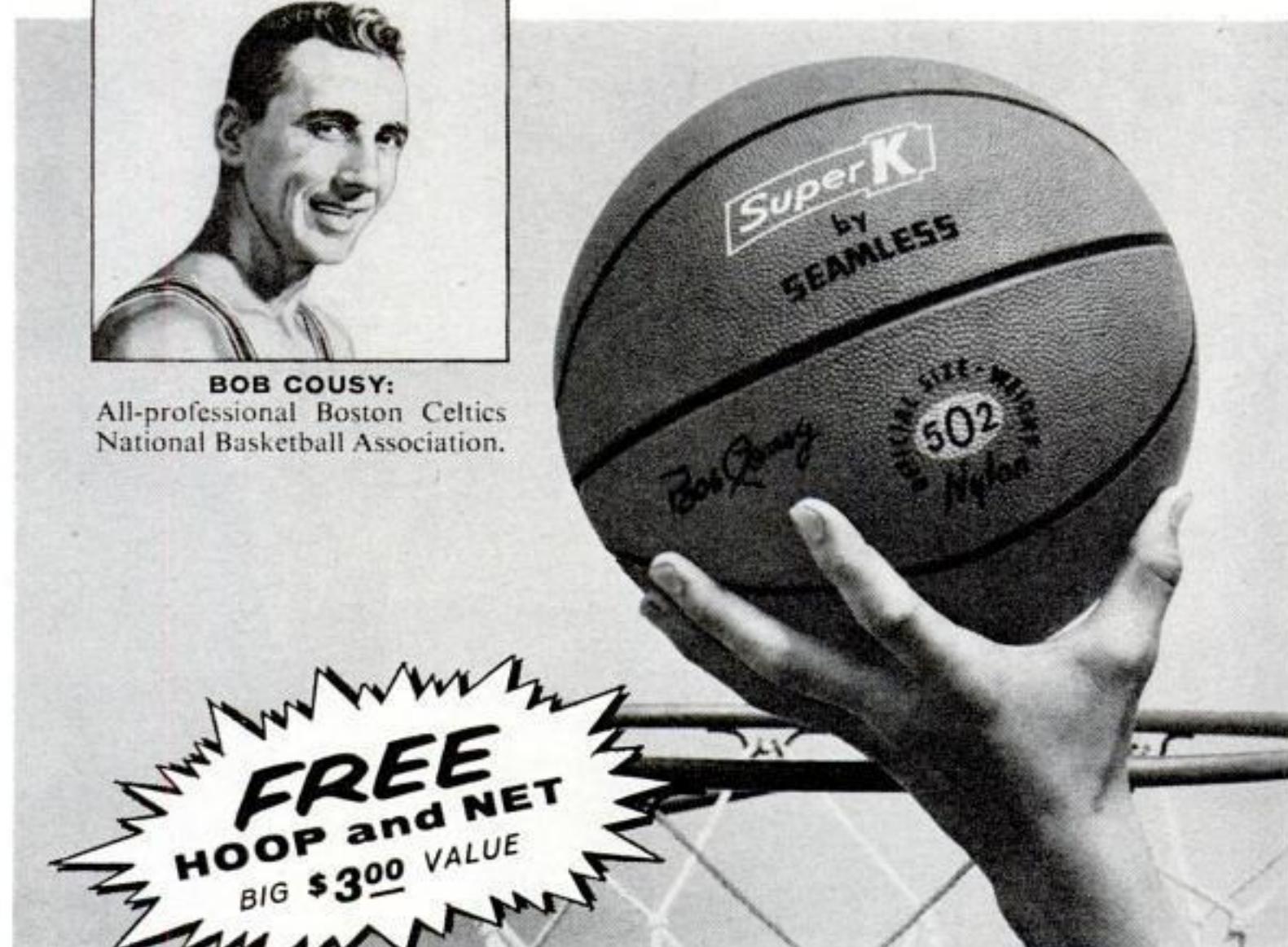
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HEARTBREAK CONTINUED



GM HEADS John F. Gordon (left), president, and Louis Goad, executive vice president, enter the First Presbyterian Church in Ann Arbor for funeral.



CHRYSLER'S L. L. Colbert enters the church. Funeral service for Anderson, not a church member, was Mormon, the religion of his wife.



AMERICAN MOTORS' president, George Romney, comes to pay respects. Service was in Presbyterian church since Mormon was too small.



THE WIDOW Veda Anderson, 40, leaves the church after the funeral on the arm of brother, Rulon Satterfield. She and Anderson were married in 1954.

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NEW HAVEN 3, CONNECTICUT



You . . . radiant in russet



You . . . beautiful in black

Angel Face makes all the difference. On the left, it's Golden Angel Face. On the right, it's Ivory Angel Face.

NEW COSMETIC DISCOVERY!

Now you can actually change your skin tone
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Have you discovered the fashion genius of new Angel Face? It's the new sheer veil of powder and foundation in-one that lets you change your skin tone to make *any* fashion color flattering! From now on, you'd no more rely on one shade of compact makeup than you would on one lipstick!

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REDS-PINKS	IVORY	NATURAL	NATURAL	TAWNY
ORANGES-YELLOWS	GOLDEN	GOLDEN	GOLDEN	BRONZE
GREENS-BLUES	NATURAL	IVORY	PINK	BLUSHING
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New! The fabulous "Fashion Case" holding the finest powder and foundation in-one, \$1.25 plus tax

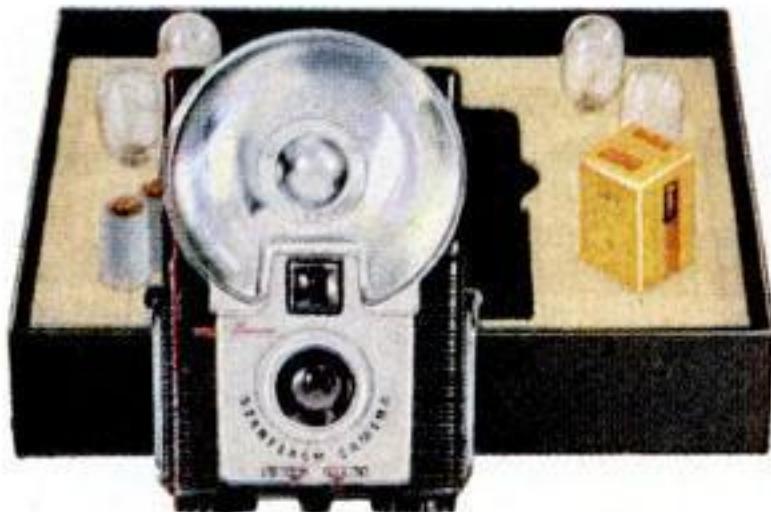
New *Angel Face* by Pond's



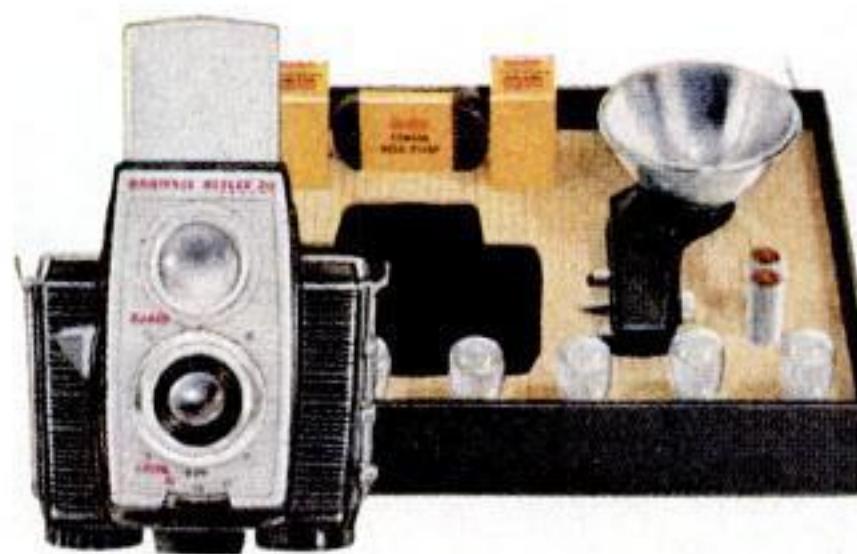
Kodak suggests a "Give"

Give Kodak gifts for a happy Christmas!

Christmas fun begins bright and early—and *never* ends—with Kodak gifts that say: "Open me first!" A Kodak gift is the finest of its kind, whether it costs but \$10, or many times more.



Instantly ready for snapshots. Complete outfit—ideal for beginners; perfect "extra" camera. Brownie Starflash Camera with *built-in flashholder*, bulbs, batteries, film . . . complete for \$10.35.



Sure, easy viewing. Brownie Reflex 20 Camera has convenience of reflex viewfinding. You see the picture big *before* you snap it. Camera, flashholder, bulbs, batteries, film . . . all for \$22.95.



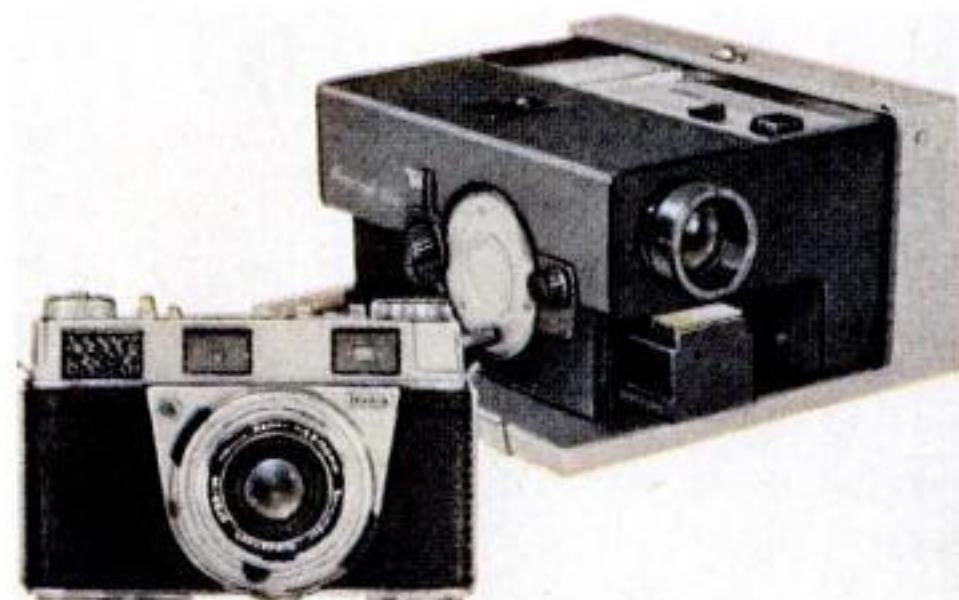
Automatic pictures—Brownie price! Brownie Starmatic Camera has built-in electric eye. Measures light, sets lens. Camera, field case, flashholder, bulbs, batteries, film . . . all for \$45.95.



Sparkling color slides. Kodak Pony II Camera has superb styling and performance. Camera with Kodak Pocket Flashholder, bulbs, batteries, Kodachrome Film, viewer . . . all for \$42.95.



Automatic—for color slides. Kodak Automatic 35 Camera has electric eye, fully automatic exposure control; f/2.8 lens . . . \$84.50. Smartly styled Kodak 300 Projector . . . from \$64.50.



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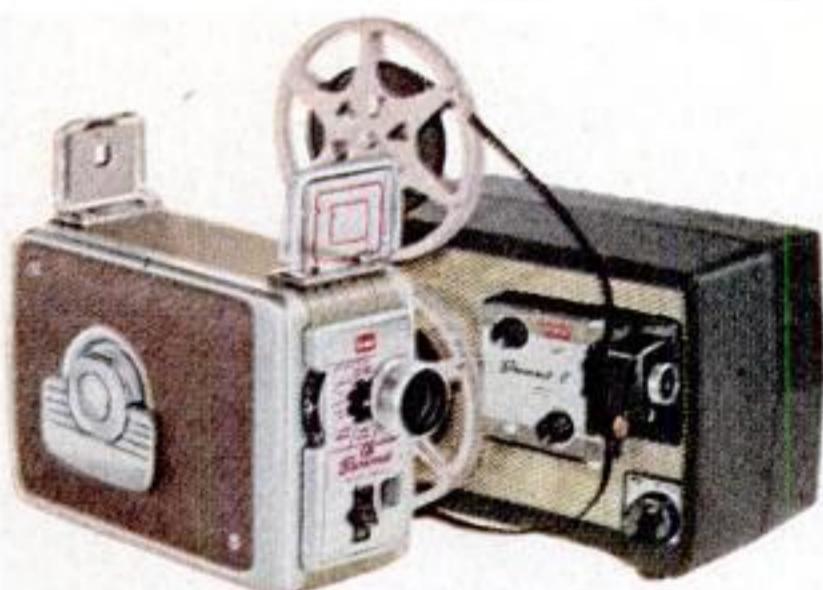


The rapture on a child's face on Christmas morning—capture it forever!

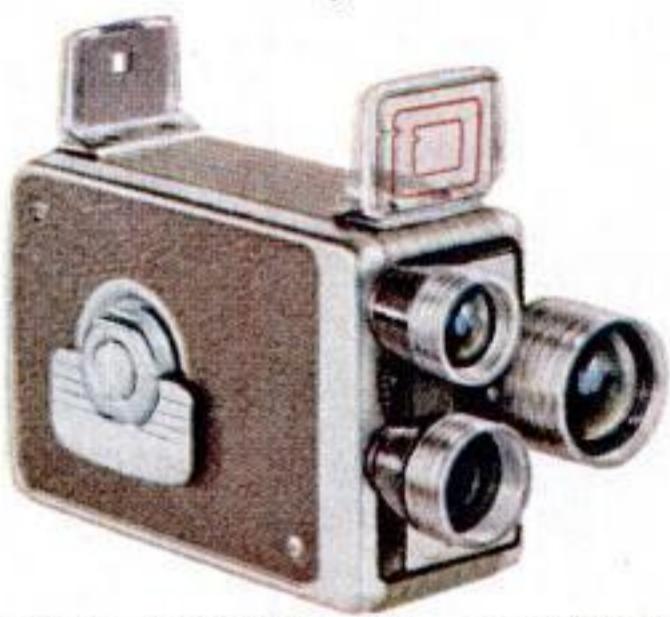
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Christmas is for giving—and for *taking* too. With a Kodak gift, you'll take lots of clear, sharp, wonderful pictures to keep your Christmas fun, and to send to those who can't be there.



Movie camera and projector—only \$77!
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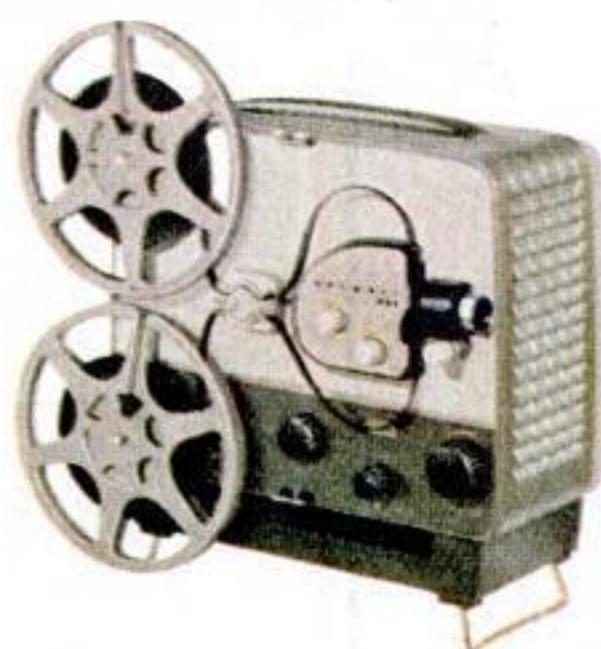
Three 8mm cameras in one—exceptional buy!
Brownie Movie Camera, Turret f/1.9, has 3-lens range: regular, telephoto, wide-angle shots at a twist of the turret . . . \$67.50.



Automatic movie camera—Brownie price! Remarkable 8mm Brownie Automatic Movie Camera, f/2.3; built-in electric eye automatically sets lens for correct exposure . . . \$74.50.



Turret movie camera with exposure meter.
8mm Kodak Cine Scopemeter Camera, Turret f/1.9, has built-in meter, filters. Takes regular, wide-angle, and telephoto movies . . . \$99.50.



Brilliant movie projector—wonderful buy!
Brownie 500 Movie Projector for 8mm movies, has super-bright lamp. Reverse action and "stills" as well as forward projection . . . \$79.50.



Fully automatic 8mm movie projector. Kodak Cine Showtime Projector threads itself all the way right onto the take-up reel—and starts the show automatically. Has new high-lumen lamp . . . \$137.50.

Kodak
—a trademark since 1888

EASTMAN KODAK COMPANY, Rochester 4, N.Y.

Now...more reason than ever to cook with Wesson instead



Wesson helps cut down cholesterol*... the prime suspect in coronary heart disease. In preparing the foods your family enjoys most, the deliciously simple change to Wesson not only helps reduce cholesterol but keeps it at lower levels... Always use Wesson, the pure vegetable oil, as a *replacement* for solid fat whenever recipes permit—and *always* in your skillet.

The saturated character of solid fats has been found to build up cholesterol in the blood. But the *poly-unsaturated* quality of Wesson—when used instead of solid fats—cuts down cholesterol. Calorie for calorie, Wesson provides up to five times more poly-unsaturated than solid shortening, lard or ordinary margarine; up to twenty times more than butter.

For your health's sake. Serve balanced meals, eat moderately and watch your weight—as your own doctor will tell you.

When you reach for the skillet . . . reach for the Wesson. Wesson takes the smoke out of frying, browns foods beautifully to taste their very best. Lighter and clearer than any other leading brand, Wesson is also the freshest, most highly refined pure vegetable oil you can buy—completely salt-free, *never* hydrogenated.

FREE 16-page booklet of Wesson recipes for "Good Eating With Your Heart in Mind." Write The Wesson People, Box 873, New Orleans 2, La.

SHRIMP BILOXI

Few foods win higher praise than shrimp. Wesson in this easy recipe assures bright, natural flavor and provides valuable poly-unsaturate to help lower cholesterol.

1 tablespoon lemon juice
1 tablespoon Worcestershire
sauce (optional)
½ teaspoon salt
1 egg, slightly beaten
Bread or cracker crumbs
Wesson to depth of ½-inch
in skillet
Fresh or frozen shrimp

Combine the first four ingredients. Lightly coat shrimp with flour and dip into egg mixture. Then coat with crumbs. Let stand a few minutes to dry coating. Pan fry in Wesson, 2 to 4 minutes, until golden brown. 3 to 4 servings.

*Blood Serum Cholesterol

Poly-unsaturated **Wesson**—the fighter against cholesterol

COPYRIGHT 1959 WESSON OIL & SNOWDRIFT SALES COMPANY



HAY HARVEST with pitchforks, scythes came so late hay had little food value. Left to right: Jerry Donaldson, Steve Pankiewicz, Bill Orzechowski, Ray Kula.

THE '59ers, NOW 13, DIG IN FOR WINTER

As the snows of their first Alaskan winter began falling, a hard core of the band of '59ers who had trekked north from Detroit waged a primitive, hand-to-hand fight against the wilderness. Having homesteaded at last on fertile land beside the Susitna River 100 miles north of Anchorage, they carved out their farms with axes and horses, manhandled huge logs into rude cabins. They had dug wells by hand, cut the hayfields with scythes. The women canned everything edible including the meat of a moose, porcupines and a marauding bear.

Of the 42 who came from Detroit eight months ago (LIFE, March 16) many had settled at less primitive spots and a few had returned to Detroit. Now only 13 remained together. The effort had left them almost penniless. It would be three years at least before the farms could give income, and they worriedly discussed taking jobs in Anchorage till spring. But they managed enough gaiety for a party (*next pages*) and most still wanted to pit their stubborn pride and strength against the wintry wilds.

IN THE SNOW, '59ERS RACE THE ONCOMING WINTER TO BUILD A SPRUCE LOG BARN FOR STEVE PANKIEWICZ, WHO WILL LIVE IN IT WITH HIS TWO WORK HORSES



CONTINUED

Copyrighted material



FOR MONTHLY BATH Francis Kula uses two tubs and milk can of hot water in Bill Orzechowski's quonset hut. Francis, 14, does a man's share of work.

AT A PARTY in Rubino's quonset hut, brought from Anchorage, Bertha Donaldson, the group's clown, wears a dance-hall costume and cavorts with Ray Kula.



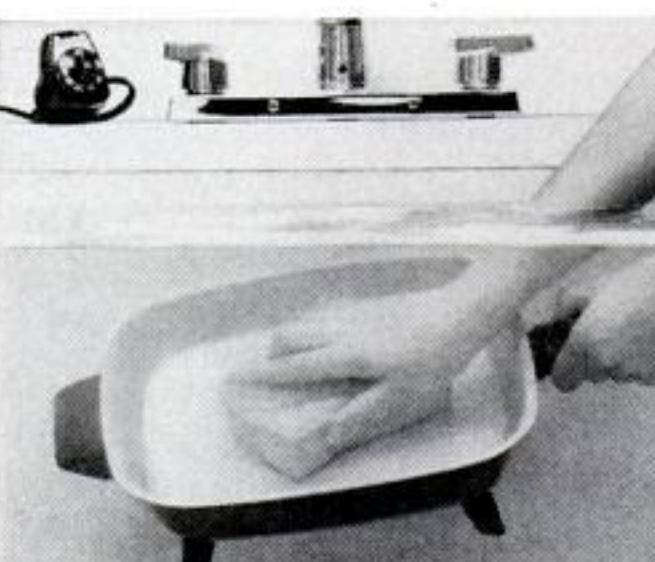
GENERAL ELECTRIC



Cooks king-size quantities... automatically!

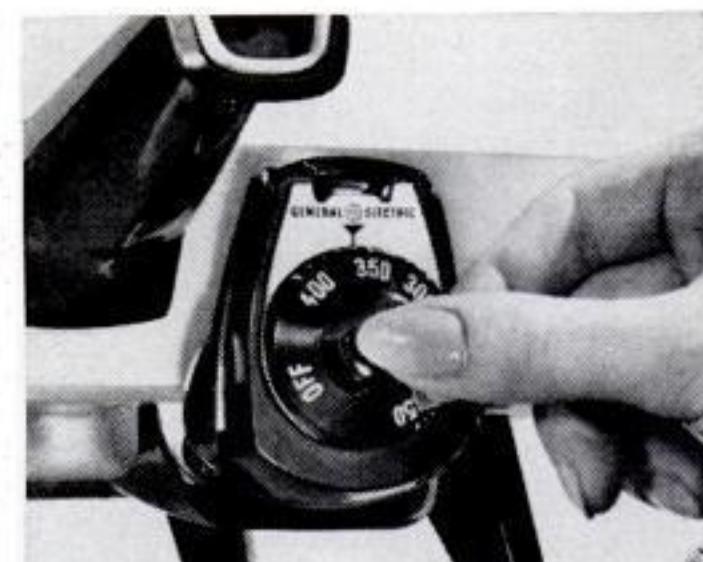
You can fry, bake or stew with this new General Electric king-sized Automatic Skillet. You can cook 18 frankfurters, or a 5-pound roast, or three quarts of stew . . . quickly, easily!

And it's so easy! Simply dial the correct temperature for each food. The accurate temperature control maintains the exact heat automatically, with no burning, no smoking. See the C121 King-sized Skillet at your General Electric dealer's.



EXTRA! COMPLETELY IMMERSIBLE!

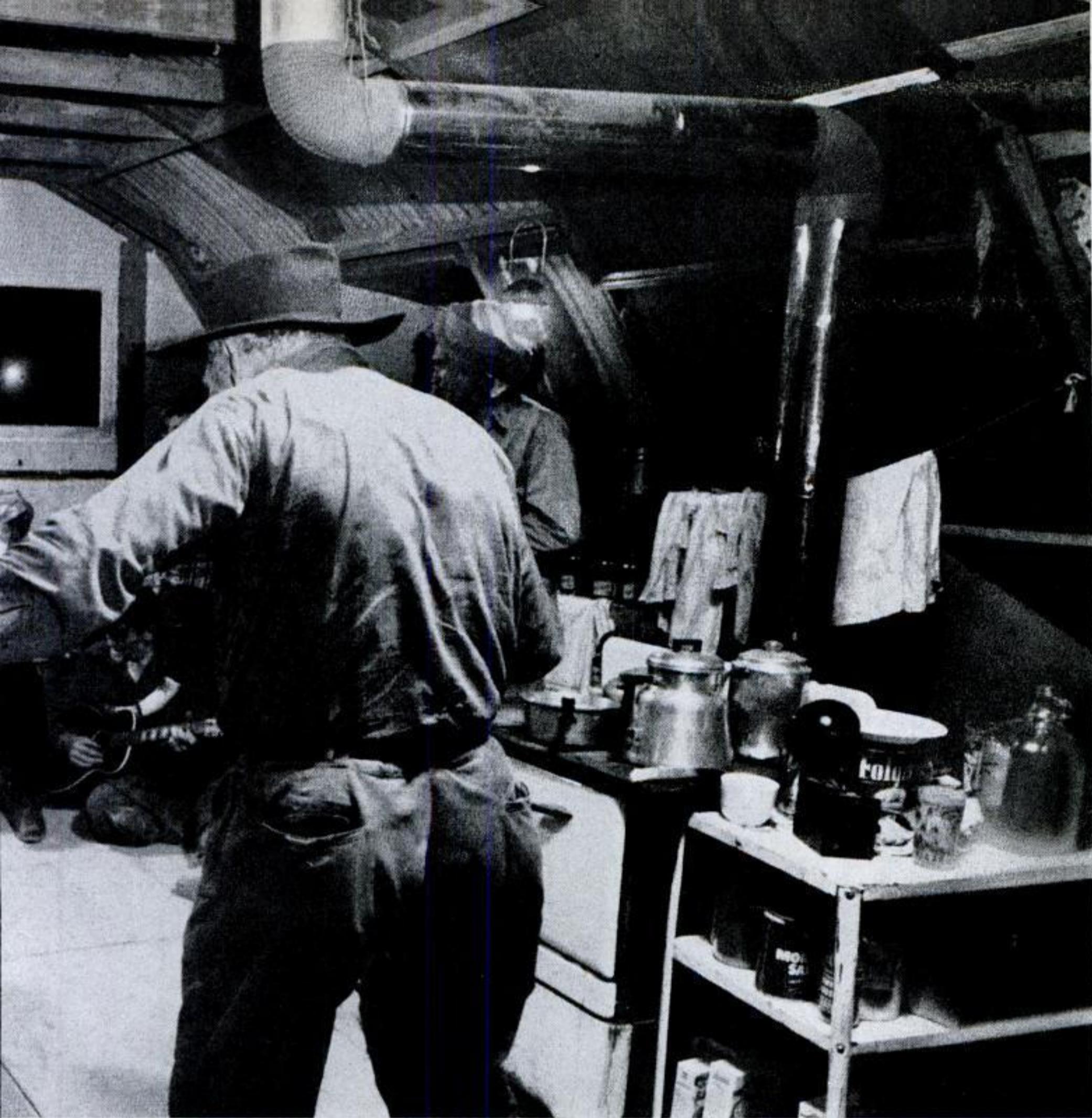
The control is removable and the skillet can be completely immersed for quick, easy cleaning!



EXTRA! ACCURATE CONTROL!

Just set the control and it maintains exactly the right heat for each food automatically. No smoking, no burning!

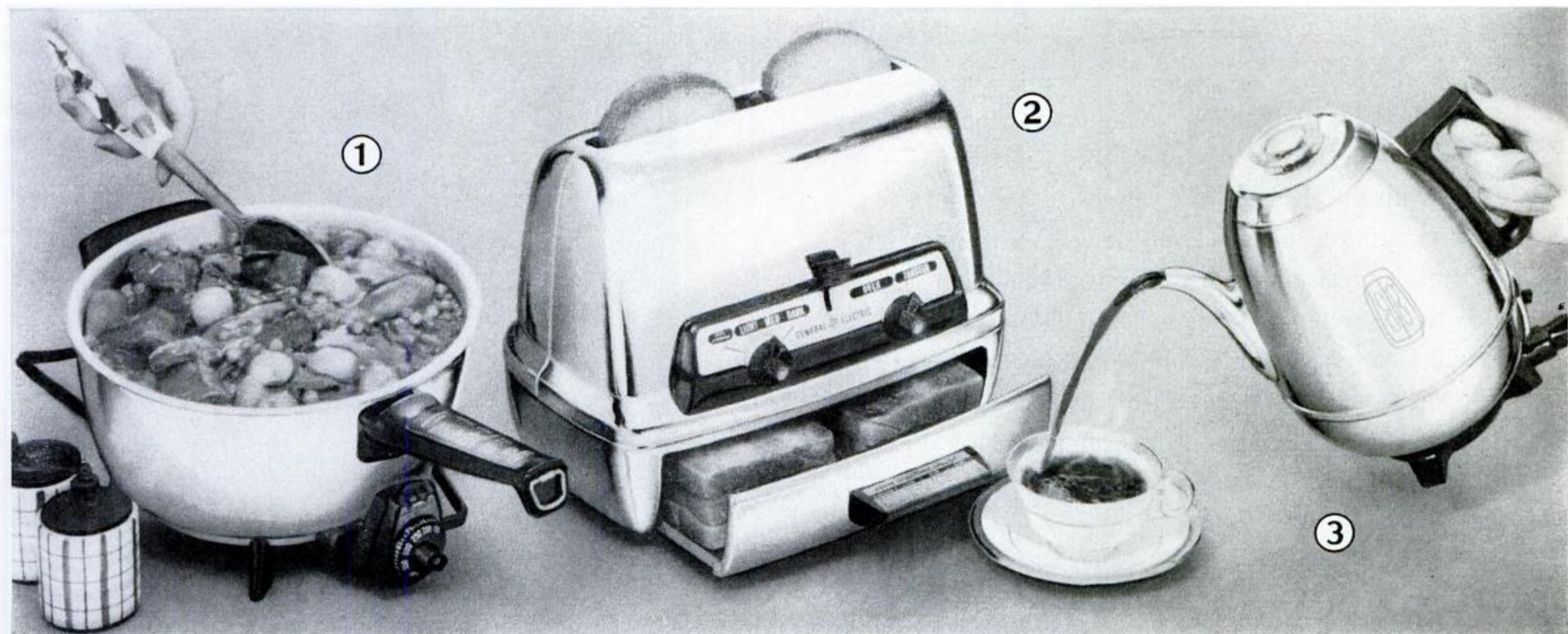
General Electric Company, Portable Appliance Dept., Bridgeport 2, Conn.



ON ARMED RIDE, Mary Ann Jurasek cycles on old mining road, carries rifle to guard against bears.

CONTINUED

GIVES YOU THE EXTRAS!



1. Makes exciting new dishes automatically!
The General Electric Automatic Saucepans lets you make even most delicate foods without burning, sticking. *Extra*—control removes for easy cleaning!

2. A toaster and "oven" in one! General Electric Toast-R-Oven* makes toast to your taste. *Extra*—“oven” below makes toasted cheese sandwiches, tasty garlic bread, warms muffins and rolls!

3. Brews delicious coffee automatically! General Electric Automatic Coffee Maker has *stainless steel interior* to protect coffee flavor. Brews 2 to 9 cups of delicious coffee automatically. Keeps it piping hot! *Extra*—special setting lets you reheat without reperking!

Isn't it wise to choose General Electric for the appliances with the *extras—at no extra cost?* Your General Electric dealer will be happy to show you

all these handsome General Electric appliances.

You'll find they're wonderful gifts for yourself, too!

*Trademark of General Electric Company

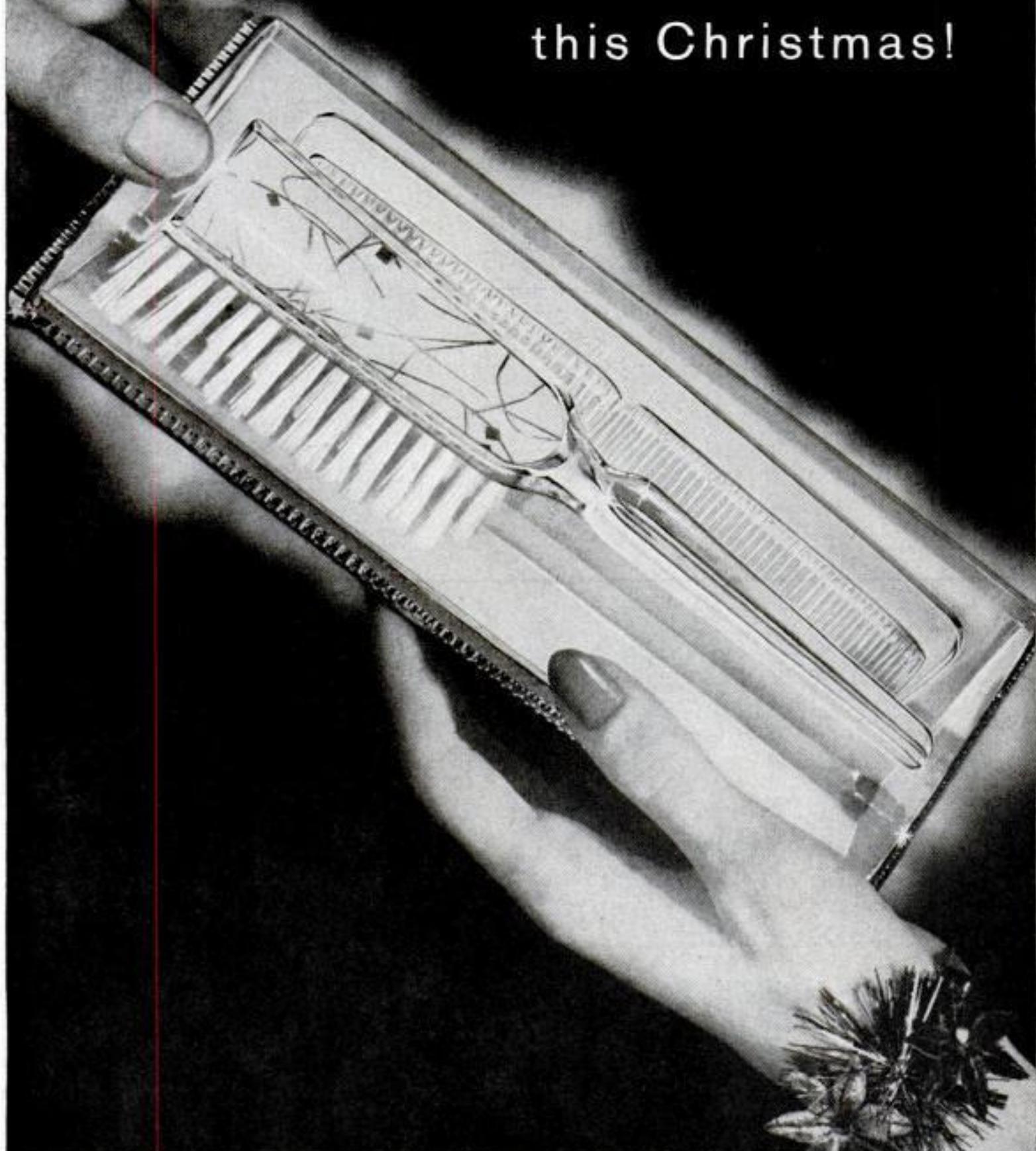
Progress Is Our Most Important Product

GENERAL  **ELectRIC**

If she has an eye for elegance...

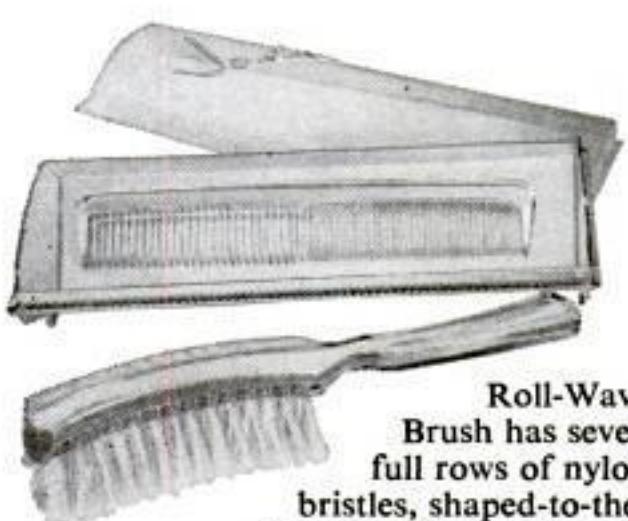
give her
Jewelite

this Christmas!



Inlaid Brush and Comb Set has an alabaster panel inlaid with flakes of gold. Crystal or Onyx. \$3.50.

A gift of Jewelite is a flattering tribute. Jewelite Sets are luxury itself—they sparkle with the elegance of costly gems—glisten like precious metals. Every Jewelite Brush and Comb is precision-molded, hand-polished and styled to be a reigning fashion. Jewelite Dresser Sets and Comb and Brush combinations—for men as well as women—are priced from as little as \$2.50 to \$10, at your favorite store.



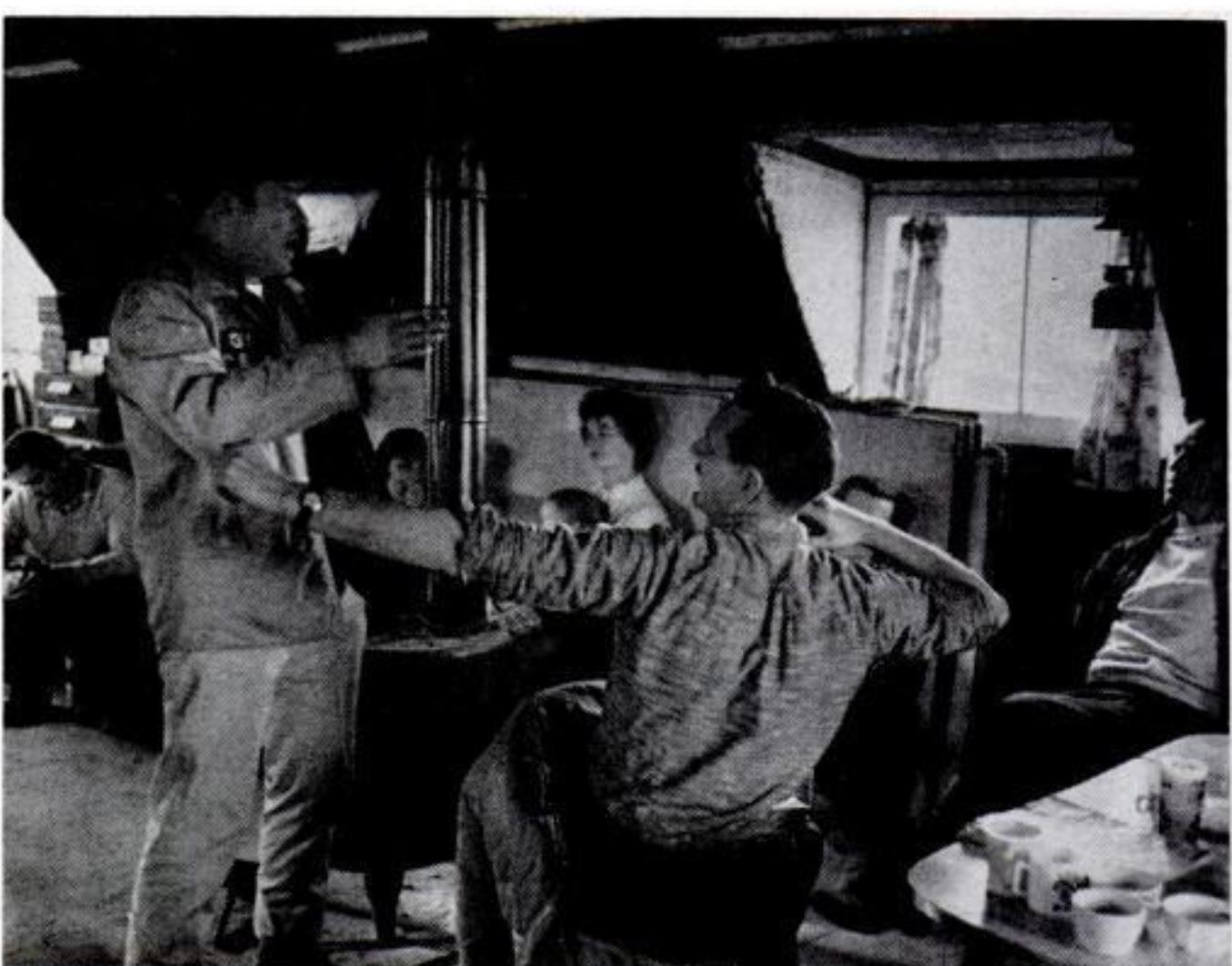
Roll-Wave
Brush has seven
full rows of nylon
bristles, shaped-to-the-
head for finest hair care.
Set with comb, \$4.50.



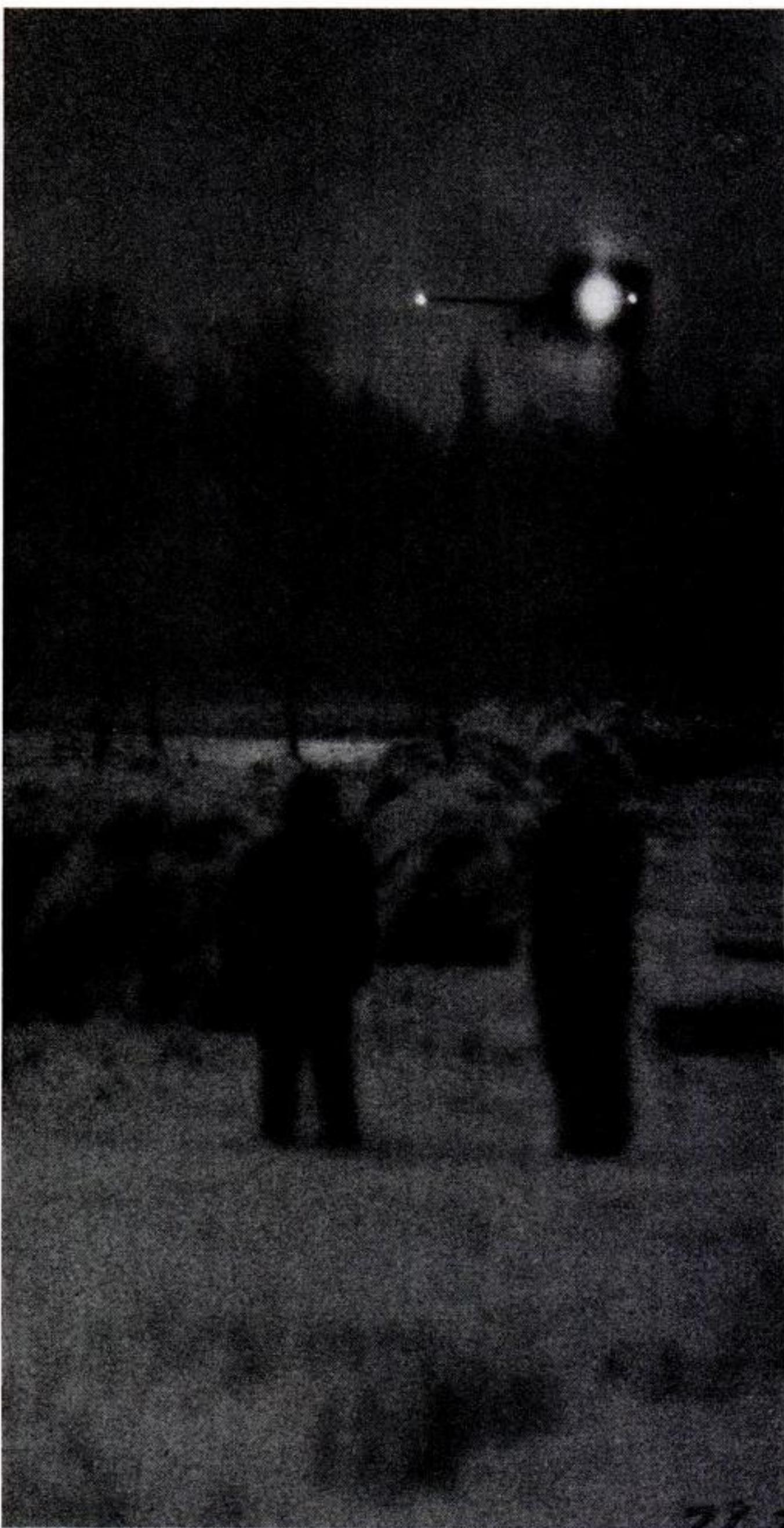
Handsome
Club Set for
men comes in
Crystal or Bottle Green
with raised crest or personal
initial on Brush. \$4.00.

PRO-PHY-LAC-TIC BRUSH COMPANY, FLORENCE, MASS.

'59ers CONTINUED



ANGRY MEETING is held to decide if sharing work and harvests on communal basis was best method or caused too much bickering. Meeting ends inconclusively above as Marino Sik (left) quits disgustedly as president of '59ers.



LANDING AT DUSK, a bush pilot comes in on a hayfield landing strip to pick up Mrs. Nick Rubino and 10-year-old son, Nick Jr., for flight to nearest town, Talkeetna. Rubinos have jobs there, do their homesteading on the weekends.



Giving

OLD CROW

has been traditional for 124 years

A TOAST

Here's to the three great American birds
May you always have an eagle
in your pocket...
a turkey on your table...
and Old Crow in your glass.



*Give **OLD CROW** — the bourbon more
people buy for themselves than any other*

**** Old Crow
comes beautifully
gift wrapped at no
extra cost ****

THE OLD CROW DISTILLERY COMPANY, FRANKFORT, KENTUCKY, DISTRIBUTED BY NATIONAL DISTILLERS PRODUCTS COMPANY

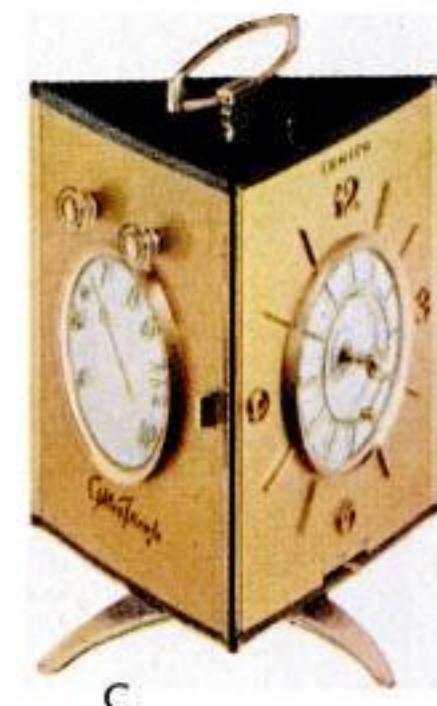
Distinctive Christmas idea!



A

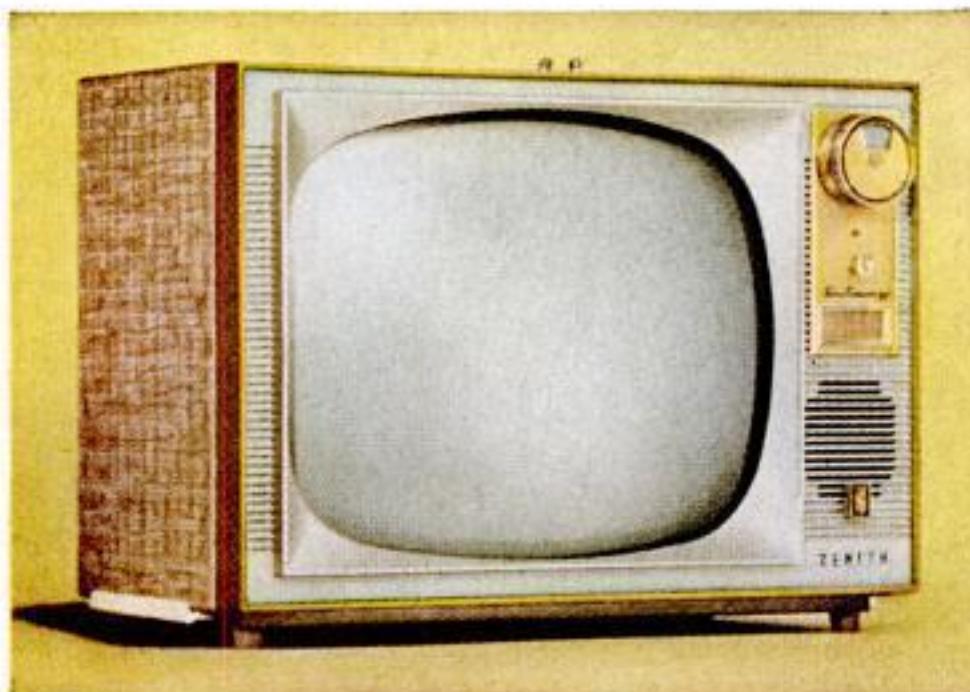


B



C

Give Zenith—the gift of quality that can't be in performance or styling!



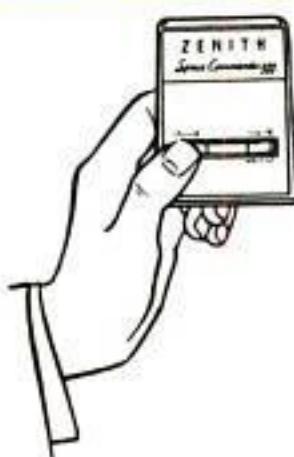
K

PRIZED THE WORLD OVER, ZENITH PRODUCTS MAKE IDEAL

CHRISTMAS GIFTS. WHICHEVER ZENITH YOU CHOOSE IS TRULY

A GIFT OF QUALITY, UNQUESTIONABLY THE FINEST OF ITS KIND.

AND ZENITH QUALITY RADIOS START AS LOW AS \$19.95.*

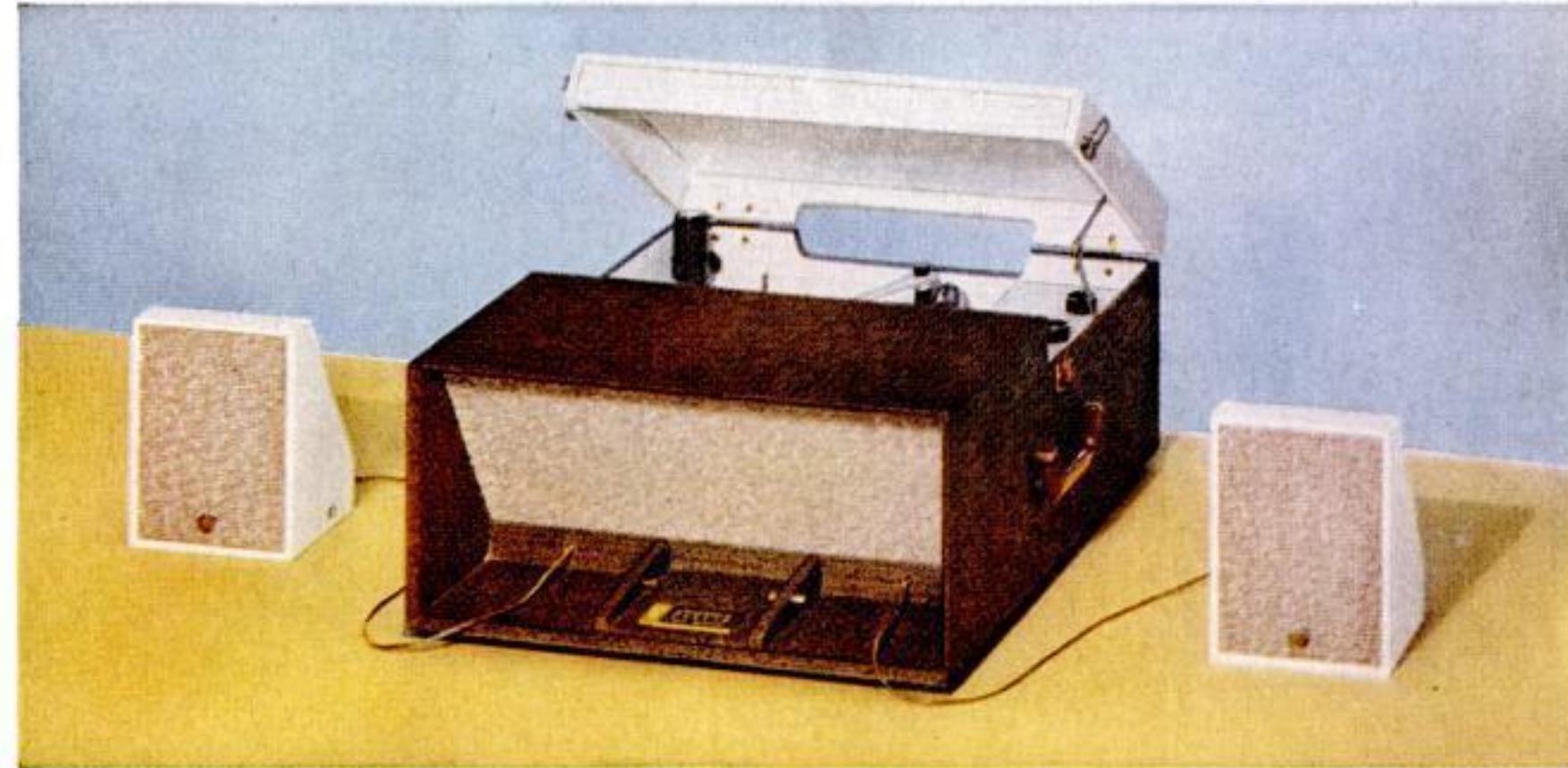


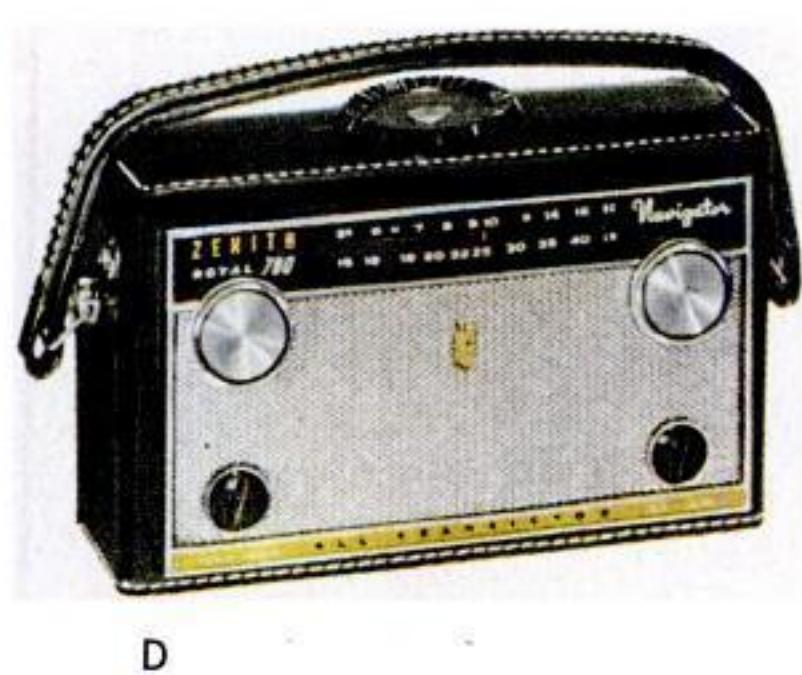
K. First time ever! Space Command® remote control tuning in portable TV! No wires, no cords, no batteries. Just touch a button to change channels, turn set on and off, adjust volume, even mute sound. Above, portable TV with Space Command 300. Side-mounted carrying handles, silver-brown vinyl-covered cabinet. 17" overall diagonal picture tube, 155 sq. inches of rectangular viewing area. Zenith Madrid, Model D2015, \$249.95*.

L. True stereophonic high fidelity in a portable record playing instrument. Only Zenith gives you a giant 10" woofer in a self-contained stereo portable plus "pull-out" Zenith Radial Sound dual remote speakers which may be placed up to ten feet from the master cabinet. In briar brown color and white, the Zenith Operetta, Model SFD 111, \$159.95*.



L





D



E



F



G



ZENITH QUALITY ALL-TRANSISTOR PORTABLE RADIOS
—MORE TONE, MORE POWER, MORE SENSITIVITY
FOR THEIR SIZE. THE WORLD'S FINEST—ZENITH RADIOS
PERFORM WHERE MANY OTHERS FAIL.

A. New design, new distinction, in the world's most powerful pocket radio of its size! First choice the world over. Up to 300% more sensitivity from Zenith's specially designed circuit. New improved speaker for richer, fuller tone. Non-breakable nylon case in maroon, ebony color or two-tone combination of white and red. Zenith Royal 500E, \$75.00*.

B. Big-toned, compact outdoor portable—rugged, but elegant. Easy-to-read slide-rule dial. Vernier tuning for pin-point station selection. Zenith quality speaker with heavy Alnico 5 magnet. Plays up to 350 hours on 6 low-cost batteries. In genuine cowhide, chrome plated grille. Royal 755, \$79.95.*

C. World's most elegant cordless clock radio. The Golden Triangle, a sensitive long distance radio combined with imported clock of superb accuracy. Rotates at a touch, has three faces. Gold color, satin-finish panels, 17 Karat gold-flashed trim. Royal 950. \$150.00.*†

D. World's most sensitive all-transistor 2-band (standard broadcast and long wave) portable! For pilots, boatmen. Special FAA low-frequency, weather-navigation band, plus long-distance AM radio. Functions as self-powered stand-by navigation instrument. Superb tone. Genuine black leather case. Zenith Navigator, Royal 780, \$99.95.*

E. Pocket-size—but with magnificent tone! Extra-strong audio output for high volume listening without annoying distortion. Wavemagnet® antenna receives even weak signals clear and strong. Scuff-resistant case in black, tan or white. The Zenith Americana, Royal 250, \$39.95*.

F. World's most magnificent radio. Powered to tune in the world. Zenith's all-transistor Trans-Oceanic® radio—smallest and lightest standard and band spread short-wave portable radio made. Eight wave band Royal 1000, \$250.00*†. Royal 1000D adds ninth band for FAA weather broadcasts, \$275.00*†.

duplicated—



G



H



J



I

G. Long-distance, big-tone table radio. Full 6" x 9" speaker with heavy Alnico 5 magnet gives this long-distance AM table radio richer, fuller tone. Three-gang condenser for increased signal sensitivity. In two-tone decorator colors. AC/DC, Model B615, \$39.95*.

H. True high fidelity FM from two Zenith quality speakers. Automatic frequency control assures drift-free FM reception. Long-distance AM chassis plus super sensitive FM radio. Rich, full tone. Fine furniture cabinetry in maple, light or dark walnut veneers or ebony color. Model C845, \$129.95*.

I. Wake up to glorious FM music—with this multi-purpose FM/AM clock radio. Buzzer then calls you 10 minutes after. Turns small kitchen appliances on or off. Sleep switch turns off radio automatically. In black, white or green, Model B728, \$79.95*.

J. Remembers to call you even after you shut it off! This clock radio with Snooz-Alarm† timer calls you up to five times at 7 minute intervals after you shut off the alarm. Sleep switch turns off automatically. Long distance AM chassis; Wavemagnet® antenna. In pink, white or charcoal color. Model C624, \$49.95*.

ZENITH

*The quality goes in
before the name goes on*

ZENITH RADIO
CORPORATION,
CHICAGO 39, ILL.

The Royalty of television, stereophonic high fidelity instruments, phonographs, radios and hearing aids. 41 years of leadership in radio-phonics exclusively.

*Manufacturer's suggested retail price. Some prices slightly higher in the Southwest and West Coast. Prices and specifications subject to change without notice. (†) Price includes batteries. (††) Registered trademark of clock supplier.



Only a *full-service* bank offers checking accounts!

What's better than money? A checking account at a full-service bank!

Anyone who makes money and spends money—any amount at all—will find that a checking account makes life easier.

With a checking account, you can pay all your bills without moving a step. You have a record of what you spend—and why. You can balance *your* budget the way businesses do. At income tax time, your cancelled checks are an invaluable reference. And there's the *prestige* of paying bills by check. Most successful people do!

There's still another advantage to having a checking account—it helps to build *your bank standing*.

When you have bank standing, your bank smooths the way when you need money, references, or financial advice. Bank standing, in a manner of speaking, is the most helpful credit card of all!

So why not gain all the advantages of a checking account? Open *your* account at a full-service bank today!

Better living begins at your full-service bank...

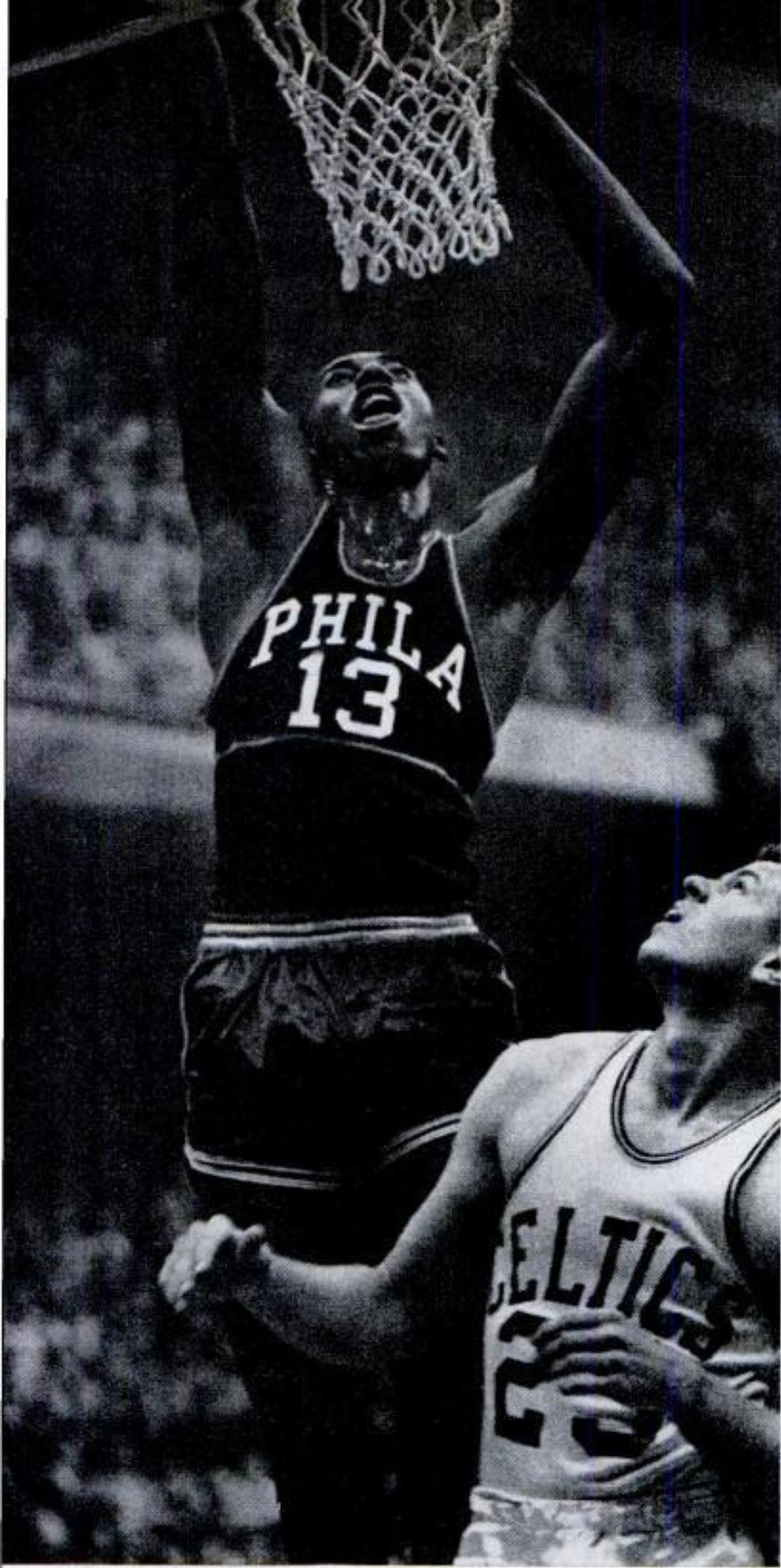


What is a full-service bank? It offers you more than any other savings institution. It's the only place that meets all your banking needs. Here are some of the many services available at full-service banks:

Full-Service Bank	Other savings institutions
Checking accounts	YES
Savings	YES
Personal loans	YES
Car loans	YES
Home loans	YES
Business & farm loans	YES
Bank standing	YES

You'll find exceptions to this chart in certain States. Nationally, however, it reflects the services offered.

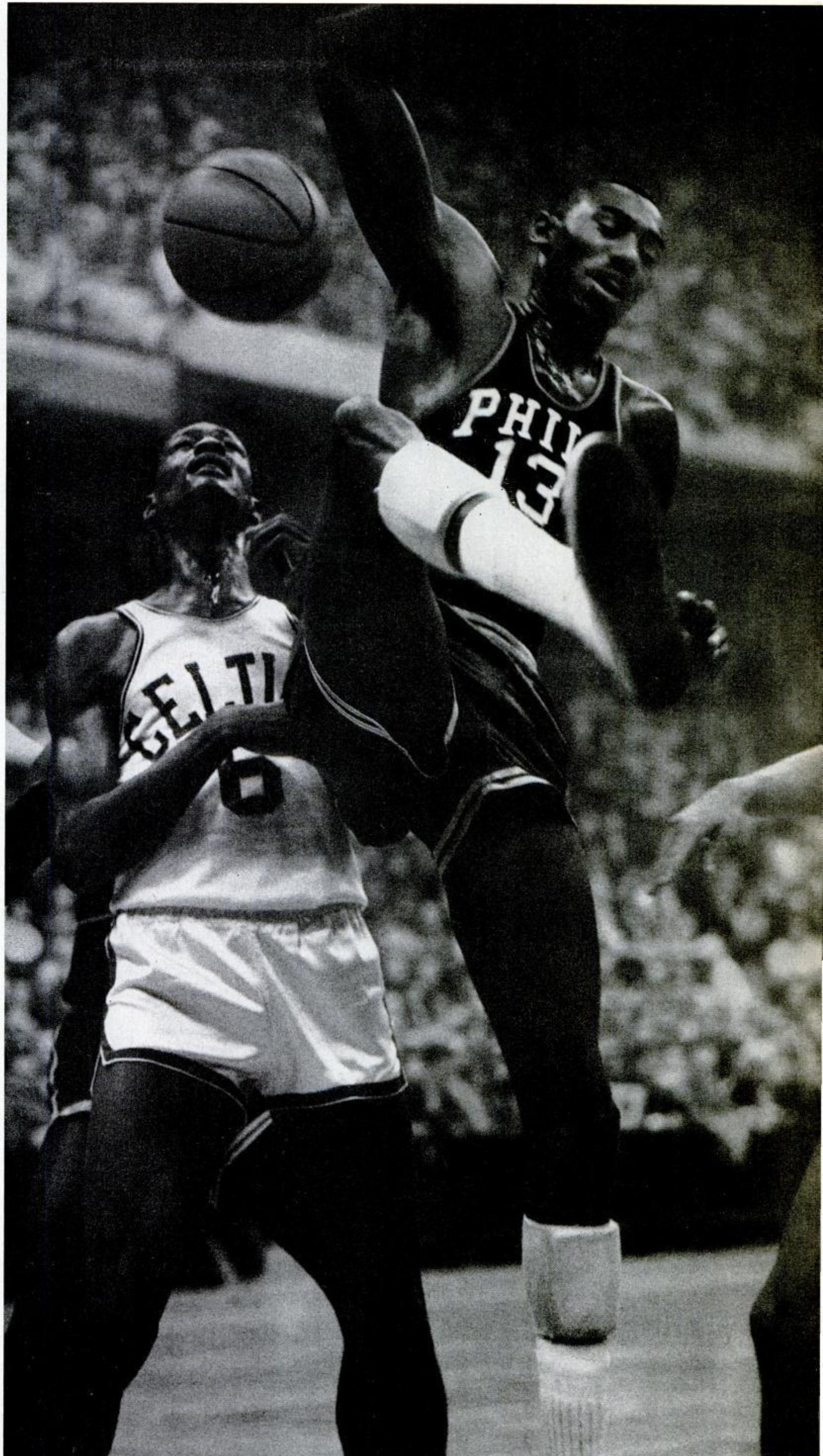
© Foundation for Commercial Banks



DWARFING A CELTIC, Wilt Chamberlain rises high over Boston's Ramsey while trying for basket.

THE LEAP THAT NO ONE CAN STOP

Legs flying, arms flailing, Wilt Chamberlain finally descended on the National Basketball Association. The pros had been waiting for him since they first got wind of the seven-foot giant at Philadelphia's Overbrook High School (LIFE, Feb. 21, 1955). Later at the University of Kansas (LIFE, Jan. 28, 1957) Chamberlain was acclaimed as the greatest college player ever. Still the pros had to see it to believe it. In his first games as center for the Philadelphia Warriors they hazed him unmercifully. They pushed him and held him and battered him with their elbows. But Chamberlain would not wilt. Keeping his temper, he began popping in baskets and gathering rebounds at a record rate for a rookie. Even against Boston's great defensive player, Bill Russell, he was able to score 30 points and make 28 rebounds. And wherever Wilt played around the league, the gate was up. A game that seemed to be growing stale because of all its big men looked suddenly very fresh indeed because of the biggest.



BATTLE OF THE GIANTS is waged between rookie seven-footer, Wilt Chamberlain (right), and old pro

Bill Russell at 6 feet 9 inches. Here Chamberlain comes down hard after beating Russell to a rebound.



The
happiest
scotch for the
Holidays

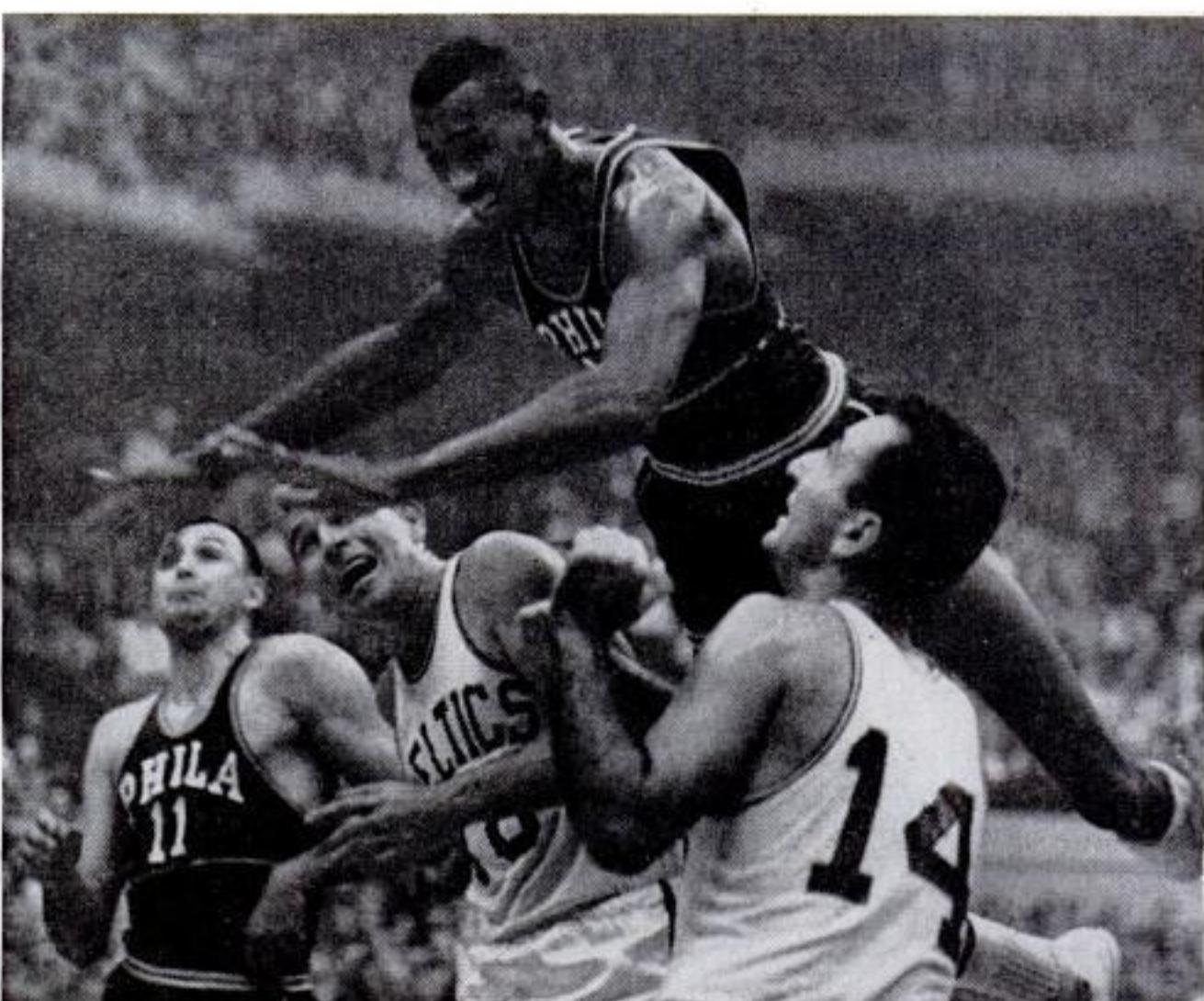
MARTIN'S

V.V.O. SCOTCH

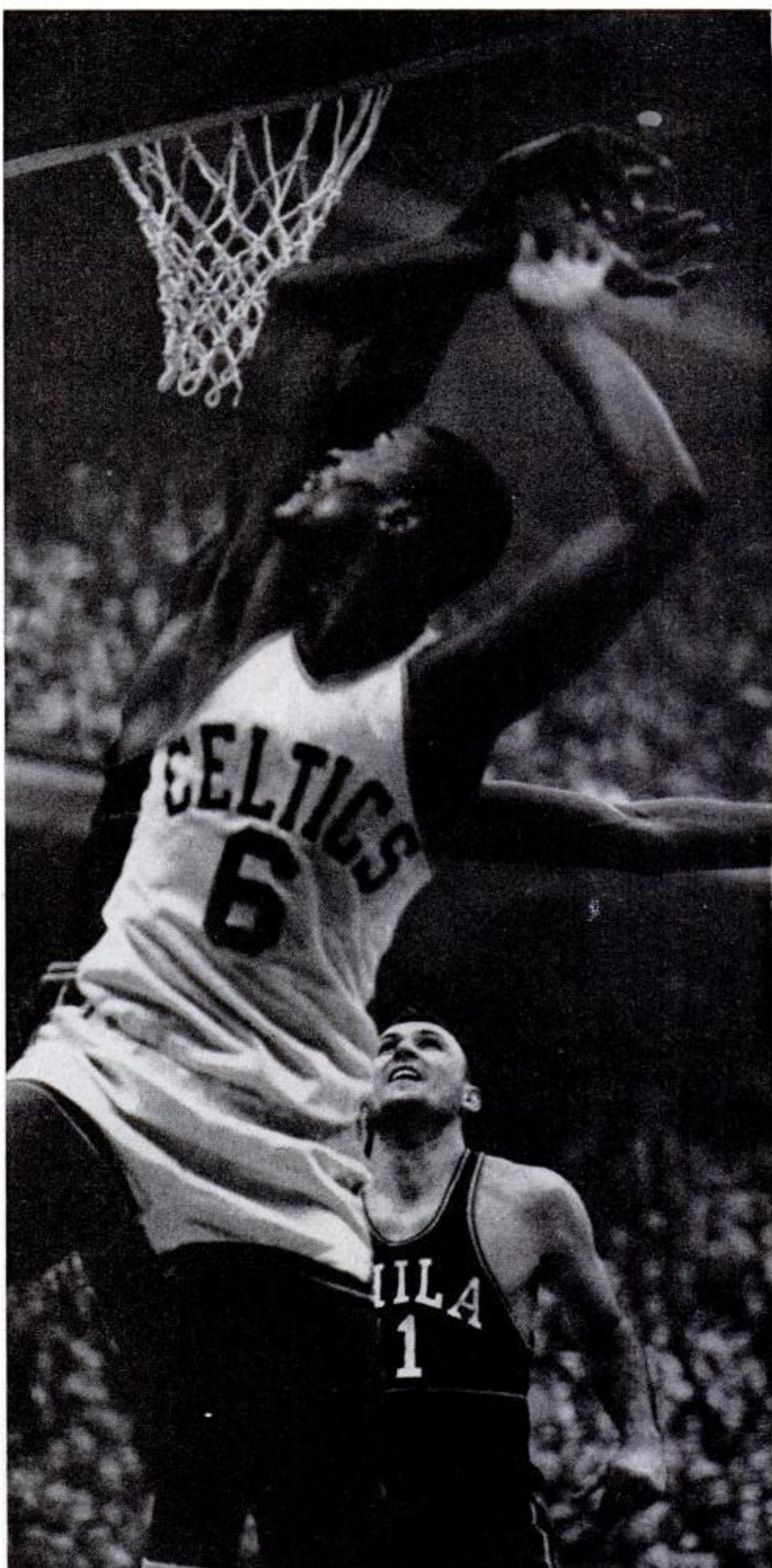
86.8 PROOF. IMPORTED BY MCKESSON & ROBBINS, INC., NEW YORK, N. Y. ©McK. & R. '59



WILT'S LEAP CONTINUED



PLAYING ROUGH in his own right, Wilt crashes down on two Boston players. "A man gives me an elbow," Wilt says, "I'll make sure he gets one back."



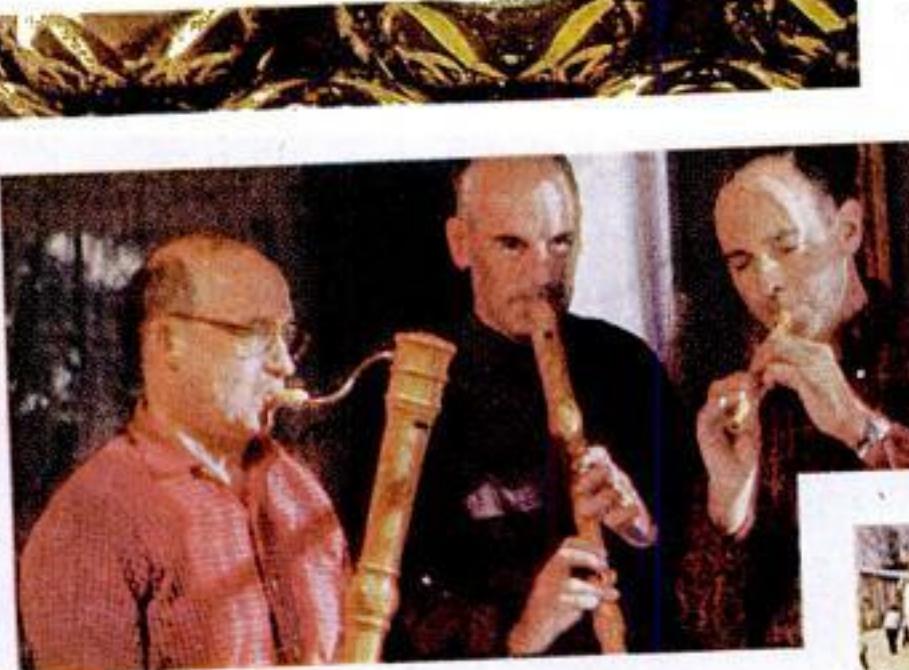
BEING OUTPLAYED underneath the basket, Wilt waves one of his huge hands over Bill Russell's head in a vain attempt to deflect a scoring shot.



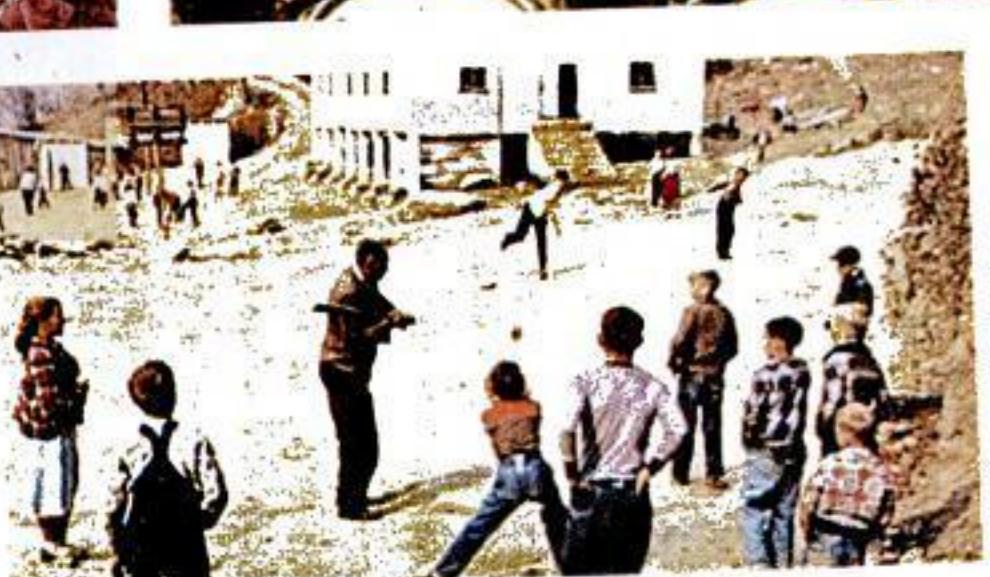
THE GOOD LIFE



THE
GOOD
LIFE



THE GOOD LIFE



THE GOOD LIFE

LIFE

SPECIAL 2-IN-1
ISSUE

The Good Life

PARTIAL TABLE OF CONTENTS:

- The Leisure Business . Summer Culture*
- How to Play with Your Kids*
- The Gay Old Days . Reading and Music*
- The Future of Leisure . Leisure Overseas*
- How the Famous Use Their Leisure*
- The Values of Solitude . Problems of Retirement*
- and many, many more*

COMING IN LIFE IN 1960:

Astronauts—In an exclusive arrangement, the seven space voyagers who make up "Project Mercury"—and their families—will tell their personal stories in LIFE.

Benjamin Franklin—Coming chapters in this series will bring new revelations of the life of one of America's most colorful founding fathers, based on his private papers.

The Unseen Russia—This series will continue into 1960, with picture stories in color on the Russia few Americans know.

Great U. S. Tours—LIFE shows readers where to go on vacations, suggests good places to stop, interesting things to see, exciting things to do.

Gardening—This continuing series describes what's new in flowers and shrubs, pictures them in superb color, tells how to plant and care for America's garden favorites.

The Adams Family—LIFE will portray a great American family and its influence on the nation in words and pictures taken from the Adams' own collection of diaries, documents and albums.

Heritage of the Northwest—A major picture essay on the vanishing Indian tribes of the Pacific Northwest, photographed in color in spectacular natural settings.

Literary Africa—LIFE's Eliot Elisofon photographs the peoples and places told of in great literary works about the Dark Continent, with captions taken from their famous authors.

Politics—1960 is a Presidential year, and LIFE now plans to devote an entire issue to the single subject of U.S. Politics—its past, its present and its probable future.

Mar Del Plata—A colorful picture story on the fabulous resort area called "the Riviera of Latin America."

Great Salt and Fresh Water Fishermen—A two-part series of color articles about a major American sport and the secrets of its most successful practitioners.

American Folklore—This brilliant series of paintings by James Lewicki, which began in LIFE, August 31, will continue into 1960.

International Crime—A three- or four-part series on the world's art fakers, counterfeiters, narcotic dealers, diamond smugglers, gun runners—and the International Police who are out to stop them.

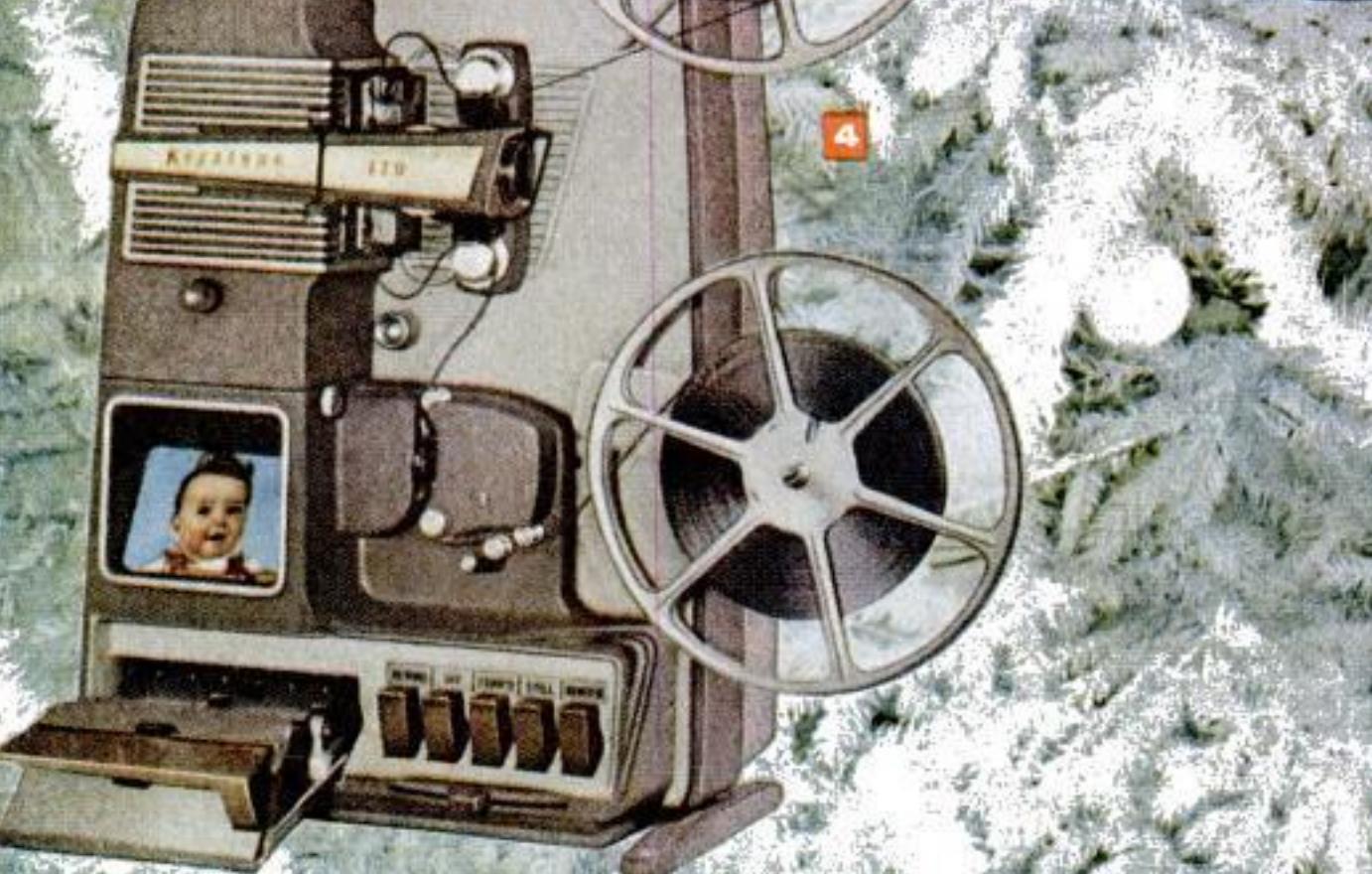
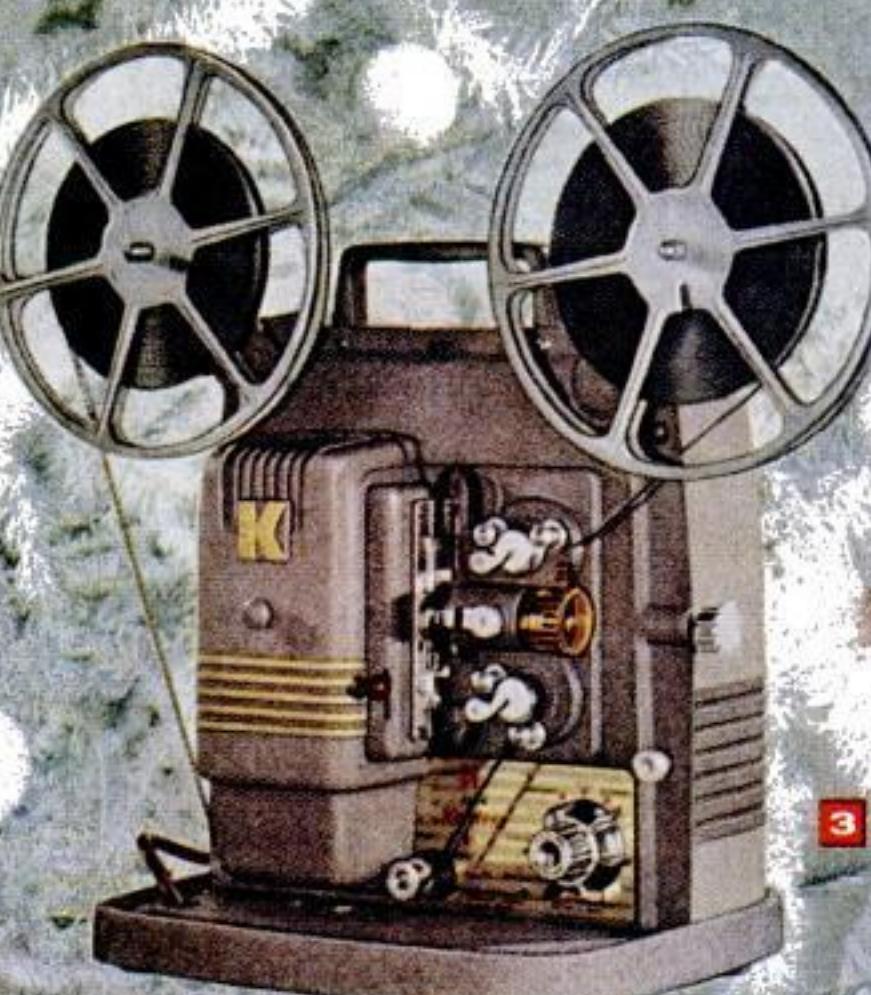
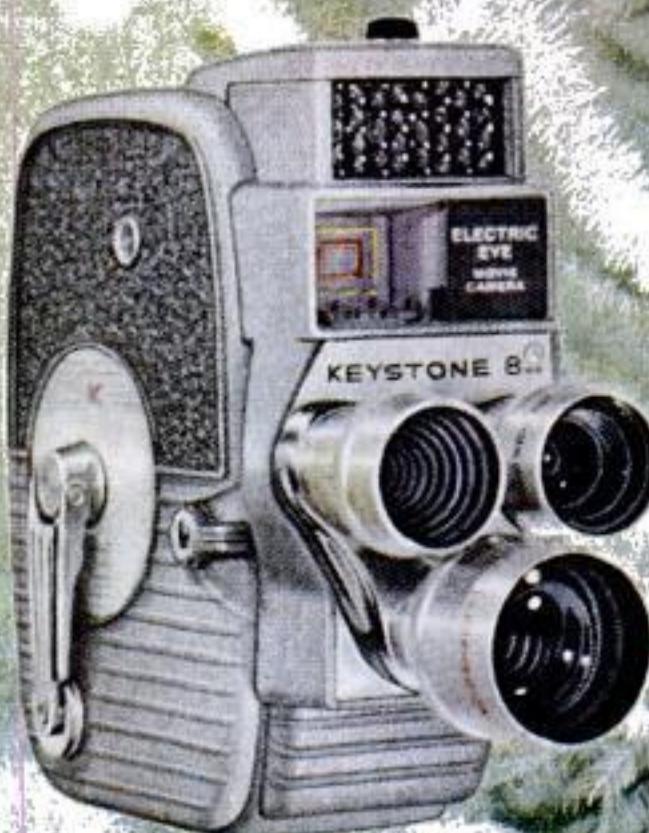
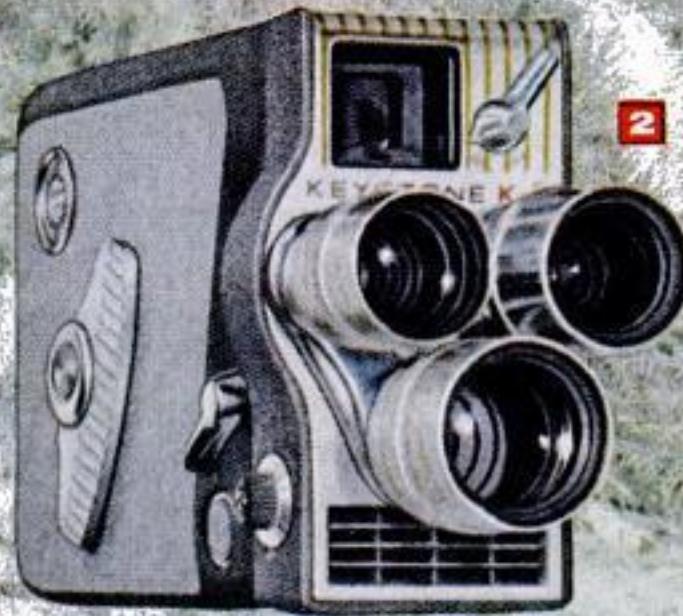
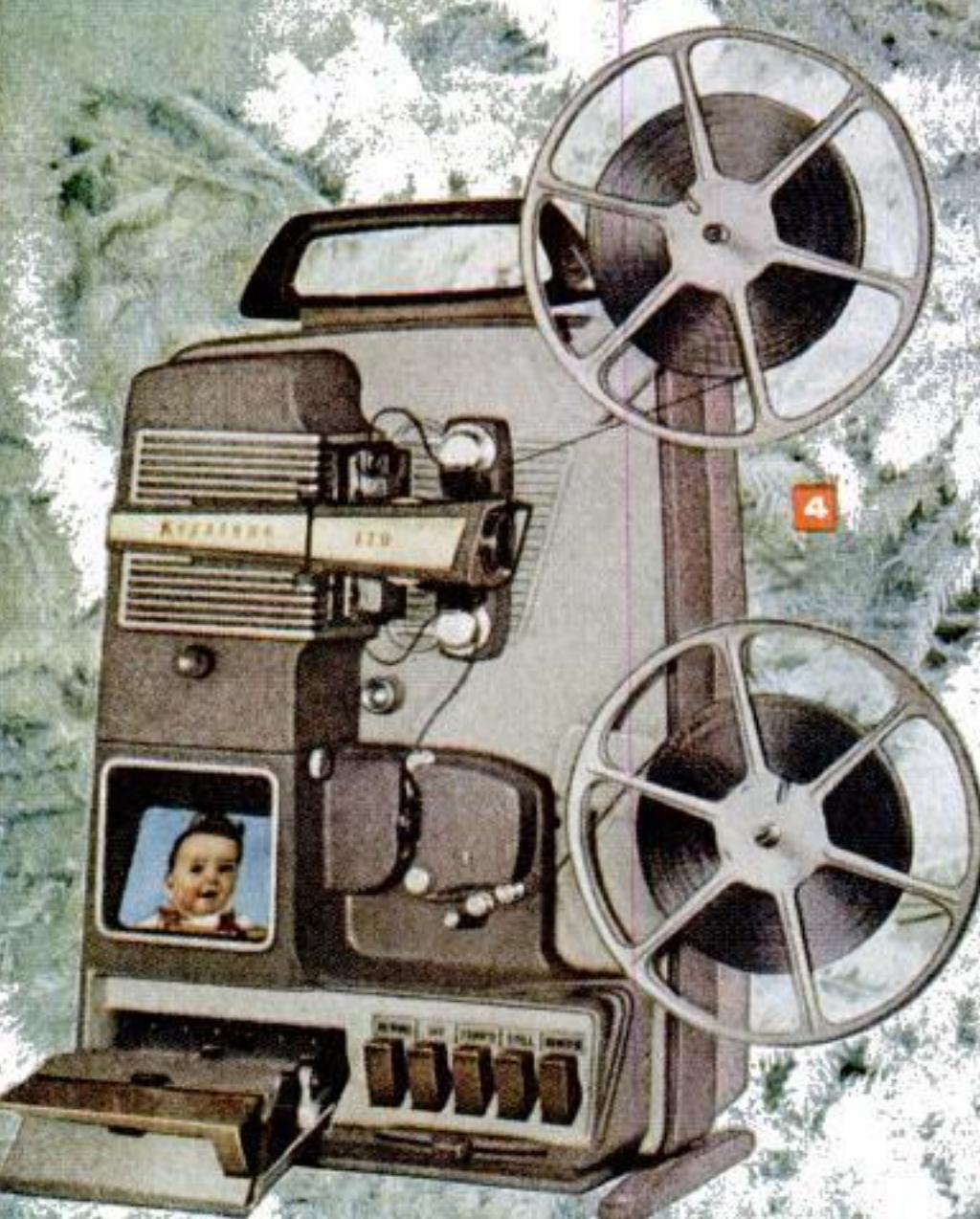
New Facts About "The World We Live In"

—LIFE updates one of its most memorable series with knowledge uncovered during the International Geophysical Year about the continents and seas, the atmosphere and the sun.

The War Between the States—Late in 1960 or early in 1961 LIFE will begin what will certainly be one of its most important editorial projects: the story of the conflict between North and South in words, photographs, maps and brilliant paintings.

YOU'RE LOOKING AT
TODAY'S SMARTEST BUYS
IN AUTOMATIC HOME MOVIES...

KEYSTONE



1. Fully Automatic Electric Eye Rollfilm Camera. Sets itself . . . just aim and shoot. Fastest changing electric eye system adjusts quickly and continuously to light changes. Needle indicator within viewfinder warns when there's not enough light. Manual and "fade" control. Three f2 lenses for regular, wide-angle, close-up shots. Adjusts for all popular film speeds. 2 built-in filters. K-4C — \$109.50.

2. Fully Automatic Electric Eye Magazine Camera. Fastest changing electric eye system adjusts itself instantaneously to light changes as you follow the action. Zoom viewfinder frames each scene exactly. Aperture readings in viewfinder; red warning when light's insufficient. 6-second drop-in magazine loading. Three f1.8 lenses — regular, wide-angle, close-up. 2 built-in filters. K-5 — \$149.50.

Other Keystone Movie Cameras from \$39.95. Movie projectors from \$59.95; automatic slide projectors from \$119.50. Fully guaranteed and registered in your name.

3. Zoom-Lens Projector. Amazing new way to show home movies! No need to move the projector all over the room to make the picture fit the screen. Just a turn of the zoom lens fills a 30" x 40" screen from any spot 11 to 20 feet away. And you're always in focus while zooming! A bright, sparkling picture, too, from Keystone's new Super Tru-Flector lamp — brighter than 750 watts, but cooler. Single knob controls forward, reverse, still, rewind. K-100Z — \$119.95.

4. De Luxe Projector with Motorized Action-Editor. No other projector will seem good enough, once you've seen the new Keystone 110. Ultra-cool Super Tru-Flector lamp gives 17% brighter picture. f1.4 lens. Illuminated push-button control panel. Action-editor powered by motor or hand cranks. Big, bright editing screen. Built-in Mylar tape dry butt splicer. Lifetime guarantee. With case \$199.50.

5. 15-PIECE COLOR MOVIE OUTFIT in Handy Take-Home Package. \$159.95. Outfit includes:

K-26 Turret Camera with lock-on light meter — tells you how to set lens for perfect exposures. Fast f1.8 normal, wide-angle, telephoto lenses. Built-in filter lets you use indoor film outdoors — \$84.95 if purchased separately.

K-60 Movie Projector weighs less than 10 lbs., stands less than 12" high in self-contained luggage-type case. Magnoscope lens fills 30" x 40" screen from 13 feet. 300-foot reel holds 24-minute show! \$59.95 if purchased separately.

You Get All These, Too! Leather Camera Case • Bar and 4 Lights for indoor movies • Movie Scene Record Book • Extra 300-foot Reel, Can • Projector Case • Mylar Tape Dry Butt Splice Kit • Glass-Beaded Screen.

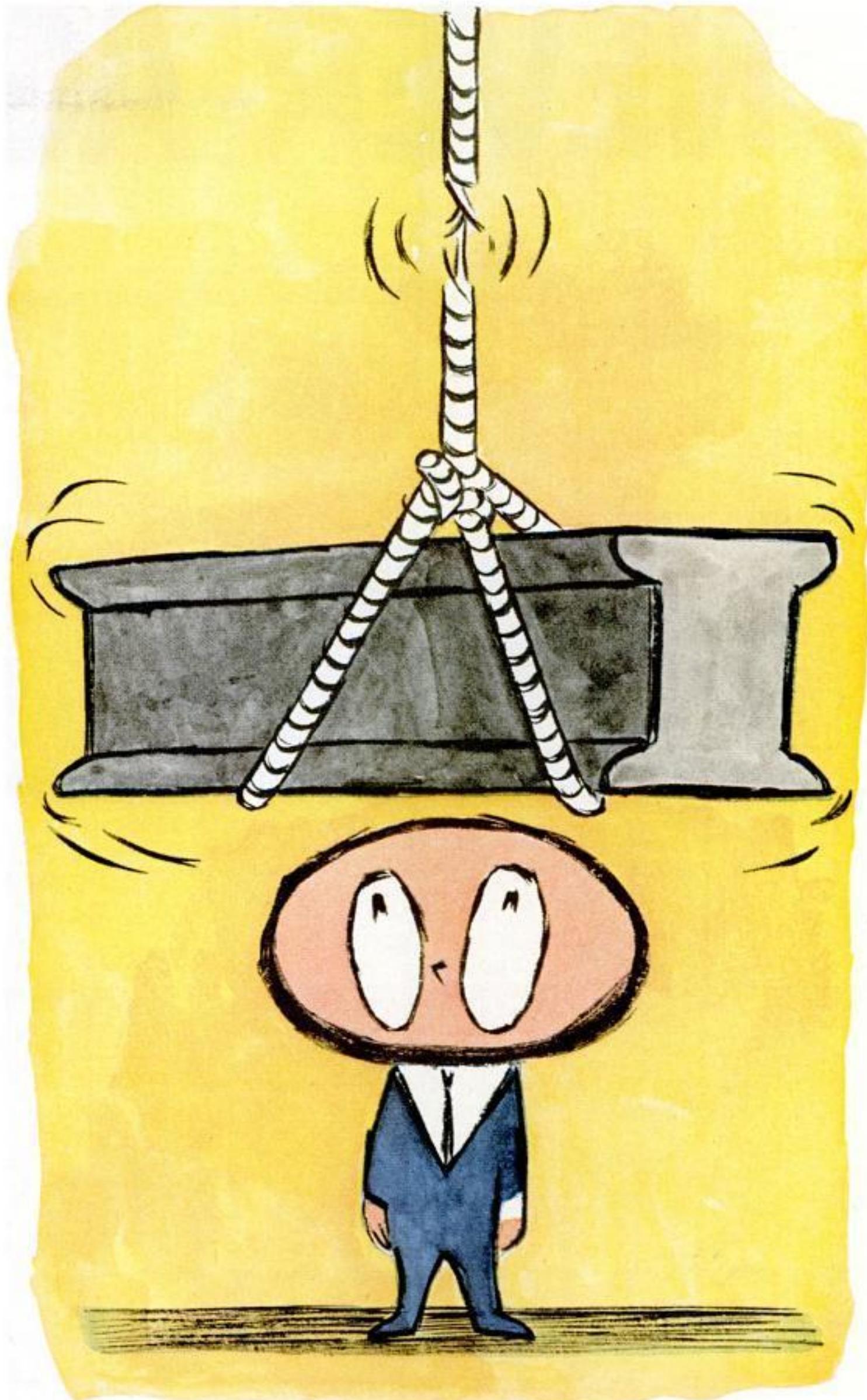


For free catalog write Dept. A-14, Keystone Camera Co., Inc., Boston 24, Mass.
Prices slightly higher in Canada © 1959

HIS OFFENSE: JUMP AGAIN



LEAPING TO SHOOT, Chamberlain tries to get his push shot over Bill Russell's ever-present hand. In his first eight games, Wilt averaged 40 points.



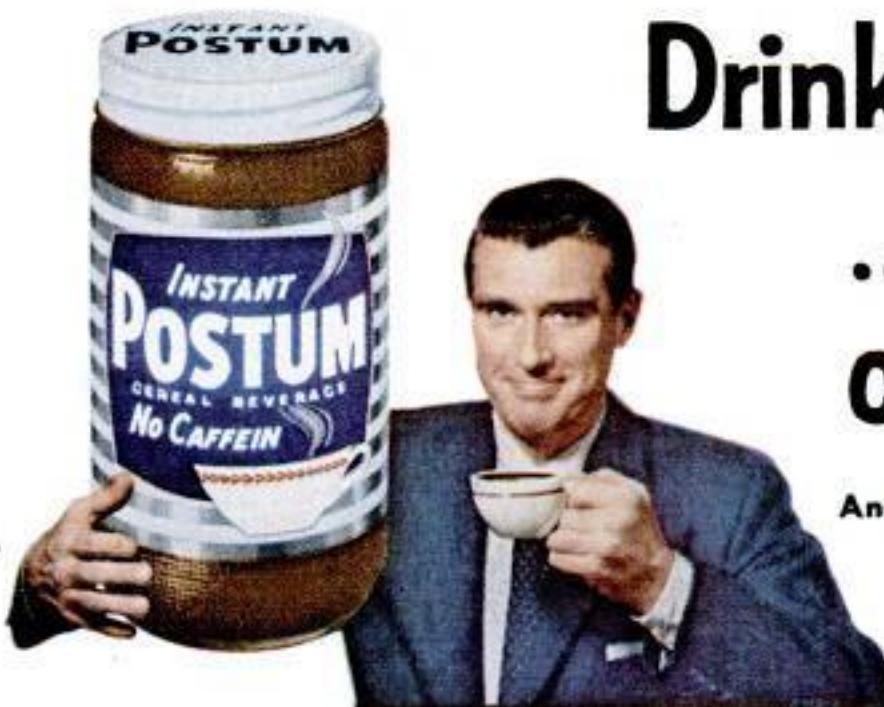
Over-Coffeed?

Under pressure lately? Feel you're ready to snap? Too much coffee does affect some people that way—Postum can't.

Postum's 100% caffeine-free. *Can't* make you nervous or rob you of sleep.

A satisfying hot drink you *can* enjoy—cup after cup after cup.

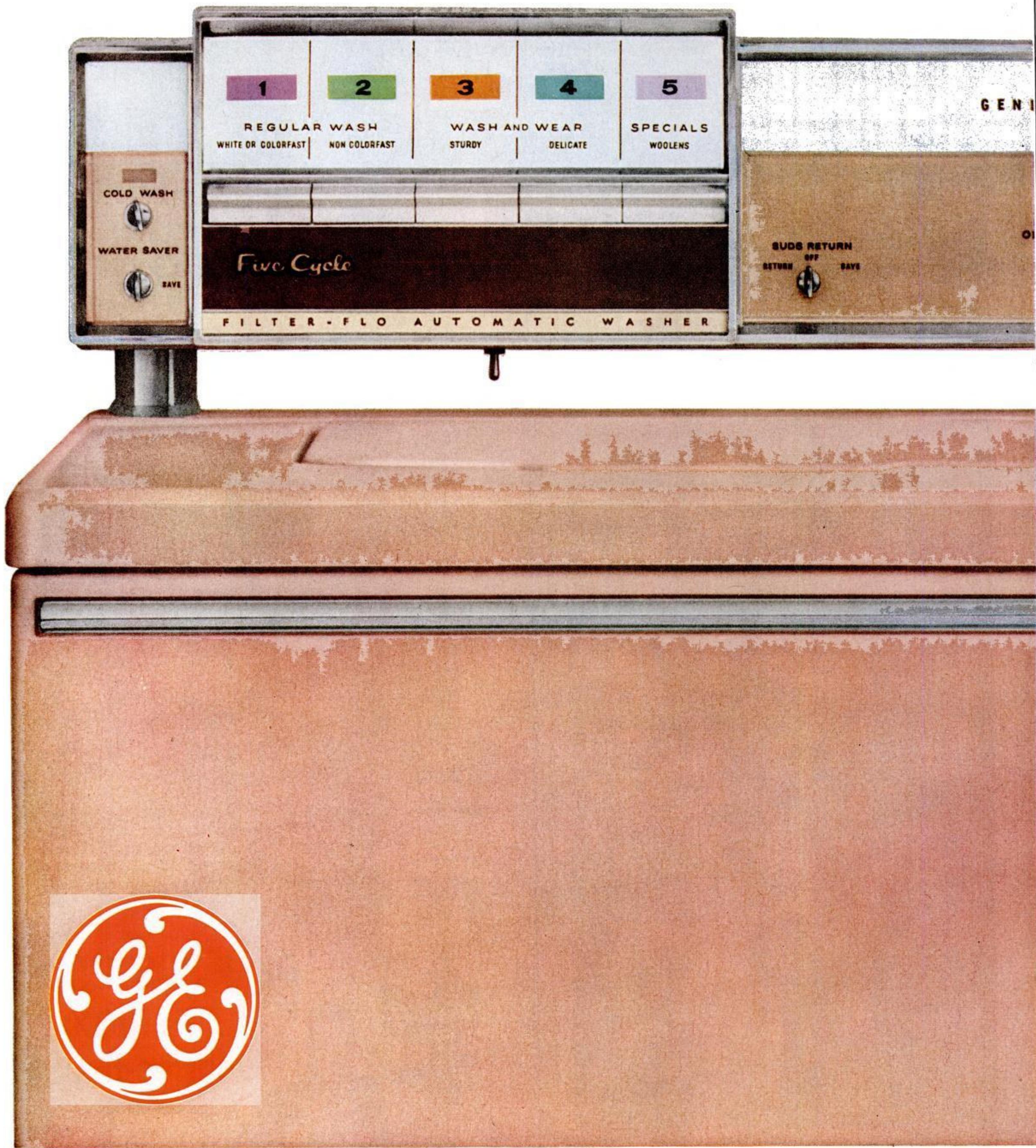
Give Postum a good try for a week or two. See how much better you feel when you give your over-coffeed nerves a rest.



Drink POSTUM
...it's 100%
coffee-free!

Another fine product of General Foods

NEVER AGAIN...NEED



YOU BLEACH BY HAND!



New 1960 General Electric Filter-Flo® Washer with fully Automatic Bleach Dispenser

- 1 Safely stores a month's supply—3 whole quarts
- 2 Measures, dilutes, adds the bleach automatically for you
- 3 Ends risk of clothes damage from undiluted bleach
- 4 Saves your time—no waiting around for washer to fill

No other washer does so much for you—so automatically! Washes clean as clean can be, removes lint and now does automatic bleaching, too. Now you'll never again hand-measure bleach, never again dilute it or pour it by hand!

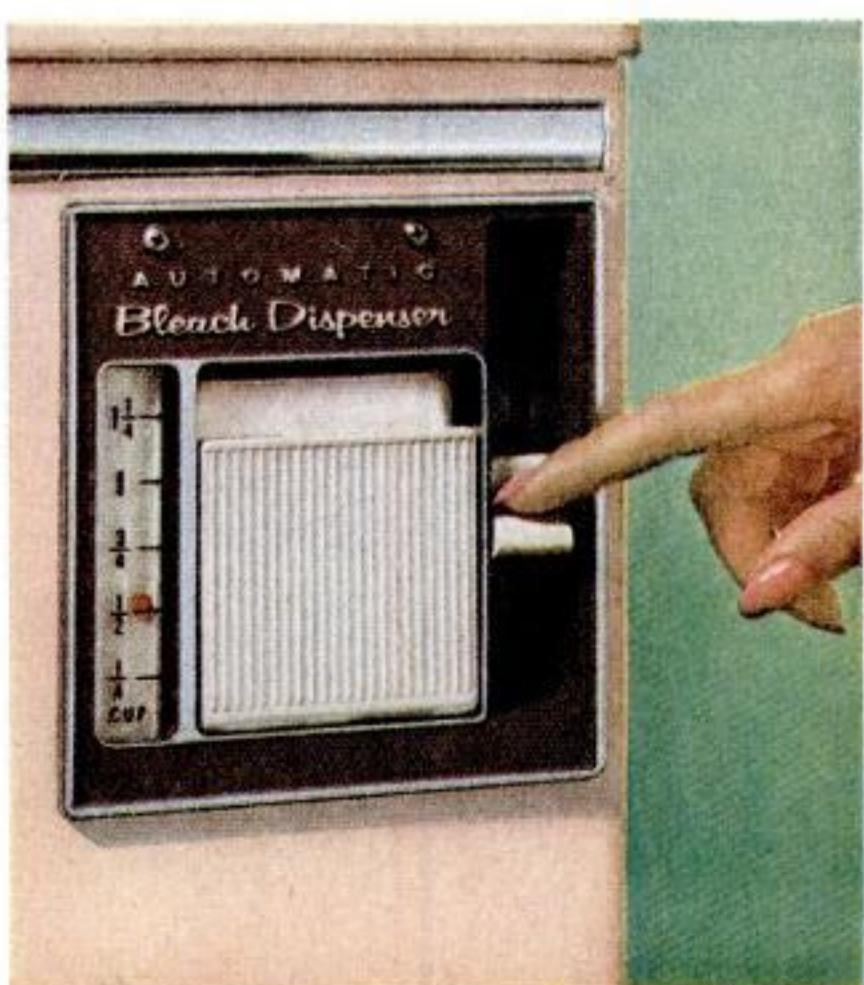
STORES A MONTH'S SUPPLY of bleach. Just tip the economy-size bottle into the convenient spout, the dispenser stores 3 full quarts.

MEASURES, ADDS AND DILUTES the bleach automatically—when you want it. Press the fingertip pump to measure the bleach you need. Then—even before the bleach is added to your wash—it is diluted to safe solution.

NO LINT FUZZ on your clothes! The Filter-Flo Washing System cleans and recleans your wash water. Depend on it for bright, white, lint-free clothes, properly bleached every time.

5 AUTOMATIC CYCLES bring 'hand laundry' care to all your washables. Just touch a key, turn a dial to get correct water temperatures, correct wash and spin actions for every washable fabric.

PLUS: Extra-big 10-lb. capacity, Cold Water Wash Key, General Electric Warranty. *Only \$3.30 weekly*, after a small down payment. Matching dryer. In white or color. See your General Electric dealer for prices and liberal terms. General Electric Company, Appliance Park, Louisville 1, Ky.



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25 YEARS TO CREATE

86 PROOF, 35% STRAIGHT WHISKIES 6 YEARS OR MORE OLD, 65% GRAIN NEUTRAL SPIRITS, CALVERT DISTILLERS CO., N. Y. C.

BEAUTY IN STAMPS

LIFE presents for first time in color
the handsomest of today's postal art

Until recently only collectors—or people who got a lot of letters from abroad—were aware of the brilliant color and variety of the many beautiful postage stamps now being produced all over the world. U.S. law has long prohibited color reproduction of any stamp that is valid for postage but now Congress has removed part of the restriction, permitting the reproduction of canceled foreign stamps. On these pages and on the cover LIFE presents, for the first time in color, nearly 300 of the finest modern stamps. The nations which issued these stamps have canceled them for LIFE as inconspicuously as possible to preserve the charm of the designs.

It is only since World War II that most nations have awakened to the fact that beautiful stamps contribute to national prestige, attract tourists and also provide a steady income. In more and more countries fine artists have been commissioned to create distinctive stamp designs of everything from animals to mushrooms. Better printing processes have been invented to reproduce them. As a result, although stamps have been used since 1840, most of the exceptionally beautiful ones have been produced in the last 15 years.

None of the stamps shown on these pages is rare. The majority can be bought for less than a quarter. But any one of them is far more beautiful than the most expensive stamp in the world—the British Guiana—which is valued at \$100,000.



AFRICAN ANIMALS have been catalogued by many attractive stamps like those shown on this page. Across the top are some of the gazelles of Somalia, an Italian trust territory. Immediately below them on both sides are the hippopotamus and giraffe of South Africa, which are part of a

14-stamp set. The rest, except for the monkeys (right) from Spanish Guinea and the Cobe de Buffon (left center) from Togo are stamps of members of The French Community. Most of the animals are realistically portrayed, but the blue color of the monkeys of Spanish Guinea is purely decorative.

CONTINUED



ANGOLA BIRDS from an openbill stork (upper right) to a hawk (lower left) were portrayed for the Portuguese West Africa colony. These stamps were designed not only for collectors but also for ordinary use. Twenty million of them were printed and the majority were sold at post offices.



MOZAMBIQUE FISH AND BUTTERFLIES shown above and below are examples of the extraordinarily lifelike stamps Portugal



BIRDS, FISH AND

The delicate fish, birds, butterflies and insects shown here illustrate an interesting point about the source of beautiful stamps. Not one of these comes from a great power. The rule seems to be the smaller the country the handsomer its stamps. Tiny San Marino and Monaco, for instance, issue some of the world's most attractive stamps. Even colonial possessions usually come up with finer stamps than the mother country. Portugal has little of its own comparable to the lovely fish and butterflies (above) and birds (left) issued by her colonies.

In most great nations stamps are considered as postage and little else, and the esthetics of stamp design gets lost in the bureaucratic jungle. Small countries usually do everything they can to make their stamps appealing. They need collectors' money and would rather not



BIRDS OF ECUADOR stand out vividly in stamps of this set. Ten million of these stamps were printed and sold

in just six months. From left to right they are a macaw, a toucan, a cock of the rock, a blackbird and a parakeet.

FORMOSAN INSECTS were illustrated in series painted in Nationalist





produces for its African colony. The fish shown here make up a complete set which presents the variety and beauty of tropical seas.

The fish stamps were painted from museum pictures. The butterflies were painted from specimens which were collected in Mozambique.



LOVELY INSECTS

have stamps used for postage. Every unused stamp sold to a collector brings in money for which no service is rendered. Colonial stamps are ordinarily produced in the mother country. But artists designing them have fewer politicians to please than those who design stamps for home consumption and they therefore do a better job.

In some cases, too, great nations issue a stamp to bolster a territorial claim. Britain and Argentina did this in a dispute over the Falkland Islands, and the French are doing it now with the stamp at top right, titled *Terres Australes et Antarctiques Françaises*. This area consists of southern Indian Ocean islands, which France owns, and Adélie Land in Antarctica. The Antarctic claim is not generally recognized but the Adélie Land stamps, France feels, can help clinch it.



China and printed in Japan. The bug with the green forebody is a scarab-

like beetle. The other beetle (left) is a wood-borer, three inches in length.



CUBAN FISH are depicted in a set honoring Naturalist Felipe Poey who first classified them. Designs are from prints that he published in 1851.

SWISS INSECTS appear in this set with the plants on which they feed. The title "Pro Juventute" on the stamps shows proceeds will go to children's charities.



YUGOSLAVIAN FOWL appear in this handsome set which, designed largely for collectors, was printed in Switzerland. Only a few were ever sold for postage.

CONTINUED



MUSHROOMS were offered in this Czechoslovakian set, shown here complete. They are not only

useful for postage but also to identify the plants. All are edible except the *Amanita muscaria* (middle).



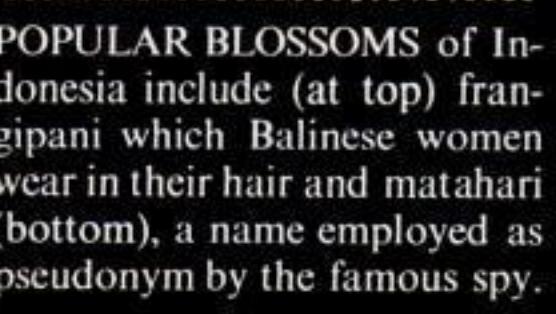
EXOTIC BLOOMS of French West Africa were reproduced in these stamps. From the left, they are a lily, calla lily, amaryllis.



MYTHS AND GREENERY share Greek set. Stamp at top left shows Narcissus and flower named for him. At top right Apollo crowns himself with Daphne. Just below are Venus with rose and Pan playing for his love, the pine. The rest are flower portraits.



YUGOSLAV FLOWERS presented in this set complement the large set of Yugoslav birds which are shown on the previous page. The Yugoslavs put out sets of flowers one year, animals the next. This set paid for itself within two months of issue.



POPULAR BLOSSOMS of Indonesia include (at top) frangipani which Balinese women wear in their hair and matahari (bottom), a name employed as pseudonym by the famous spy.



DELICATE BOUQUETS were put together for this San Marino group. The tiny republic, which concentrates on



FLORAL GROUPS are a favorite type of stamp in Hungary where three large sets of flower stamps have been put



SPRAYS FROM SOMALIA, the Italian trust territory, were printed in Rome from colored photographs. Script on the stamps is Arabic, of which the Somalis speak a dialect. On border of each stamp is Latin name of the flower.



ORCHIDS, all of them Formosan hybrids, are depicted above and to right. One of them, second from the left, is named for Madame Chiang Kai-shek.

← GARDEN FAVORITES of Austria in this set include (top row, left to right) violet, white anemone, crocus, primrose, purple anemone, and (bottom row, left to right) alpine rose, dog rose, cyclamen, gentian and edelweiss.



PROFUSION OF FLOWERS

Today with an average of about eight new stamps being issued in the world each day, it has become too difficult and expensive for most collectors to amass complete collections. Instead they concentrate on single subjects, such as flowers and are becoming more choosy about what they want, buying only stamps that make attractive additions to their albums. As a result, good-looking stamps are selling better than ever before and this encourages governments to issue more of them.

Few fine floral designs, for example, were used before 1945. Postal administrations were unwilling to spend the money necessary to reproduce the delicate shades of flowers when there was not much demand for them. Now that millions of collectors are eager to buy them, scores of floral designs are being issued and governments willingly spend the additional money needed to print stamps by the more expensive photogravure processes, like that used in the Belgian Congo set at right.



making its stamps attractive as possible to foreigners, sold 97% of these stamp sets to collectors and tourists.



WILD FLOWERS of Iceland, herb (left) and pansy, appeared in 1958.



on sale since 1950. The three stamps at left above are from the 1951 series, the three at right are from the 1958 series.



ISLAND FLORA is displayed in the Netherlands Antilles. They are (top row) corn cockle, elder, oleander; (bottom row) cactus flower, hibiscus.



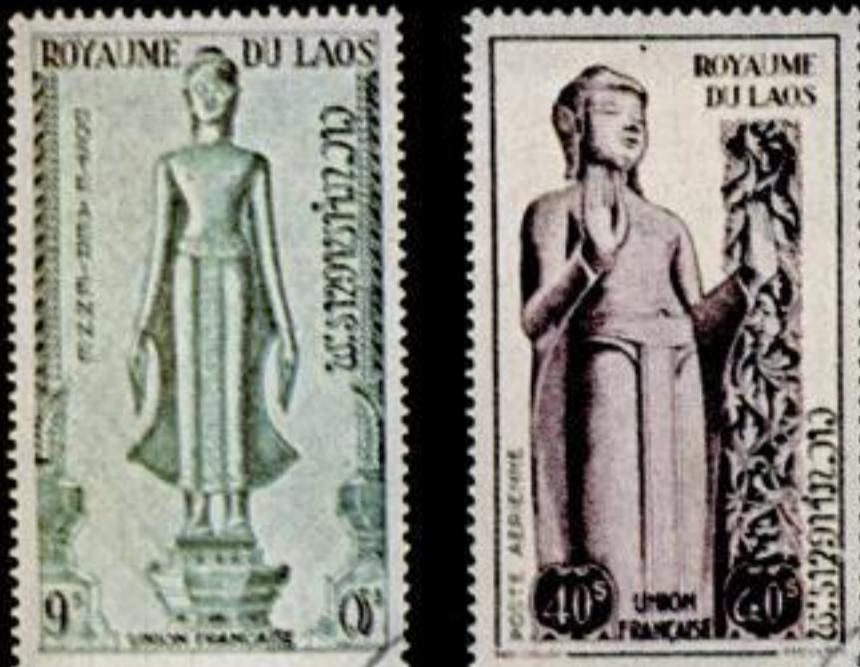
CONTINUED



JAPANESE WOODCUTS by 18th Century artists are reproduced on these 10-yen stamps. Each

year since 1955 the Japanese have issued one of these large designs for a special philatelic week.

The woman at left is blowing a musical toy called a "biidoro." The bust is of actor in classic Japanese



AFRICAN ART is motif of these Belgian Congo stamps. Their designer won a \$2,000 prize for the

designs. In addition to three masks they show a statue of a king (left), chief's scepter (second from

DISPLAYS OF CULTURE,

Some of the finest stamps being issued today are those put out by many governments to show off their national art, culture and history. French Polynesia (below, right) has reproduced some of the great works that Gauguin painted while he lived in the islands. The Belgian Congo (above) and Russia (below) have emphasized their native arts, Angola (upper right) and Iran (lower right) display their folk costumes. The Greeks have presented their

long maritime history with the set at right.

Because many of these stamps were specially produced to win prestige, most of them have been printed much larger than ordinary stamps. Collectors often buy issues like these in blocks of four, as shown in the Japanese stamps above, because the repeated pattern emphasizes the beauty of what are already particularly handsome stamps.

Of all the nations of the world, little Laos



RELIGION AND MYTH of Laos are told in stamps. At bottom are actors masked as legendary monkeys. Except

for monks in a canoe (upper right) the rest, starting vertically at left, show Buddha at various stages of his life.

FOLK ART of Russia is presented in stamp. This is called "khokhlom" painting and is done on wood.



play. The others show a girl bouncing a ball and a young lady returning in the rain from a bath.



left), woman at a religious ceremony, double wine bowl (fourth from right).



← GRACEFUL PATTERNS of costume and geese distinguish Japanese stamps (at left). Woman at top is woodcut by Hishikawa, the geese are by Utagawa.

NATIVE COSTUMES of Angola are reproduced in this set. The stamps were first painted in Angola, then designed in Portugal and printed in Switzerland.



← TURBANED POET Mehmet Fuzuli, who lived in 15th Century Turkey, was illustrated on this stamp whose archaic style suggests miniatures of the period.

GREEK SHIPS from a modern tanker to Jason's legendary Argo, which was copied from an ancient vase, were offered in this set. It sold out in two days.



PROVINCIAL DRESS of various Iranian groups is the theme of these stamps. From

left they show Kurds, Lurs, Armenians, Rastis and Mazanderanis. The script is Persian.



LOURDES SHRINE was commemorated by a Monaco triptych. It shows, from the left,

the way grotto looked in 1858, the Virgin appearing to Bernadette, and the grotto today.



GAUGUIN PAINTINGS were reproduced in two (top and right) of this Polynesia set. The other is an original engraving.



CONTINUED

BEST OF THEM ALL: FINE ENGRAVINGS

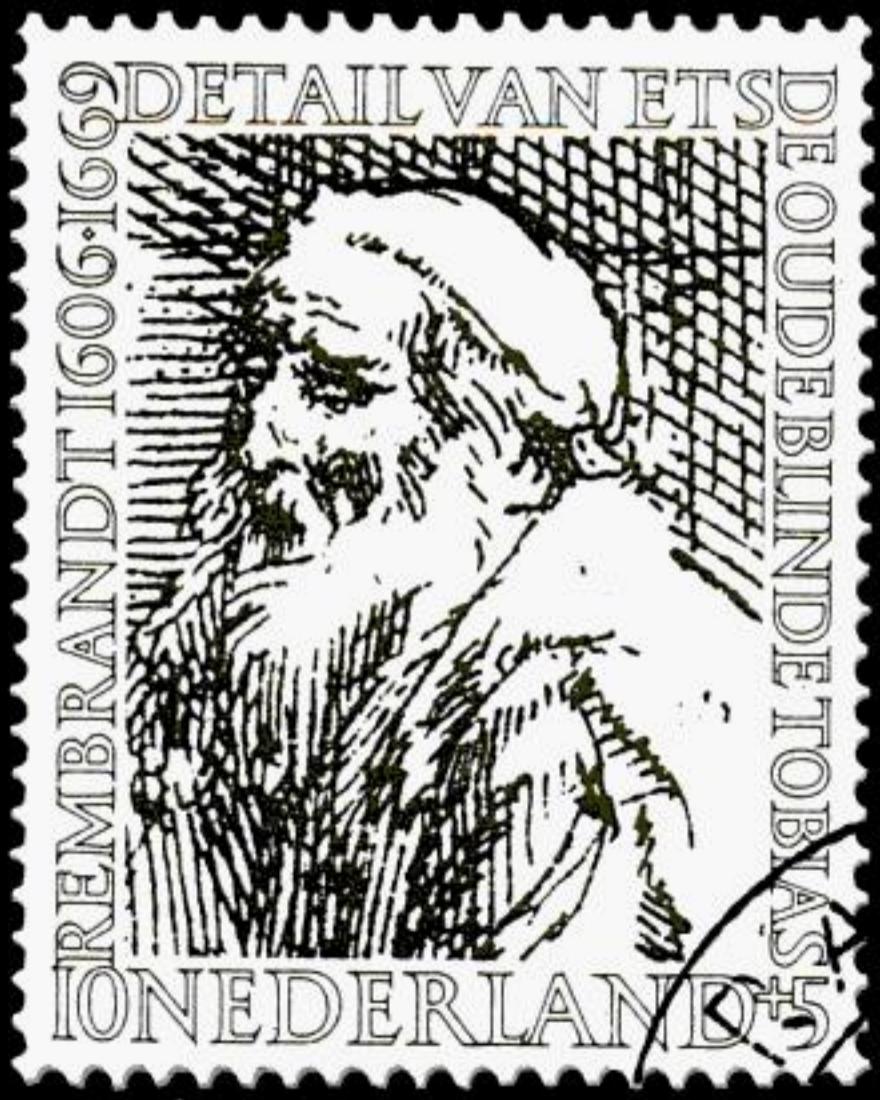


BATTLE OF RACŁAWICE is shown on Polish 40 groszy stamp which commemorates a victory

by Kosciuszko who fought in the American Revolution before leading Polish fight for freedom.

The acknowledged aristocrats among stamps are the engravings. No stamps bear a greater tradition of quality, require more painstaking care and expense to produce or offer more exquisite detail. The best are so meticulously executed that even when enlarged many times, they still remain clear and lovely. This is shown by the engraved stamps on these pages. In actual size all are approximately the dimensions of the stamp at bottom right, opposite page. Herethey are enlarged two to 57 times in area.

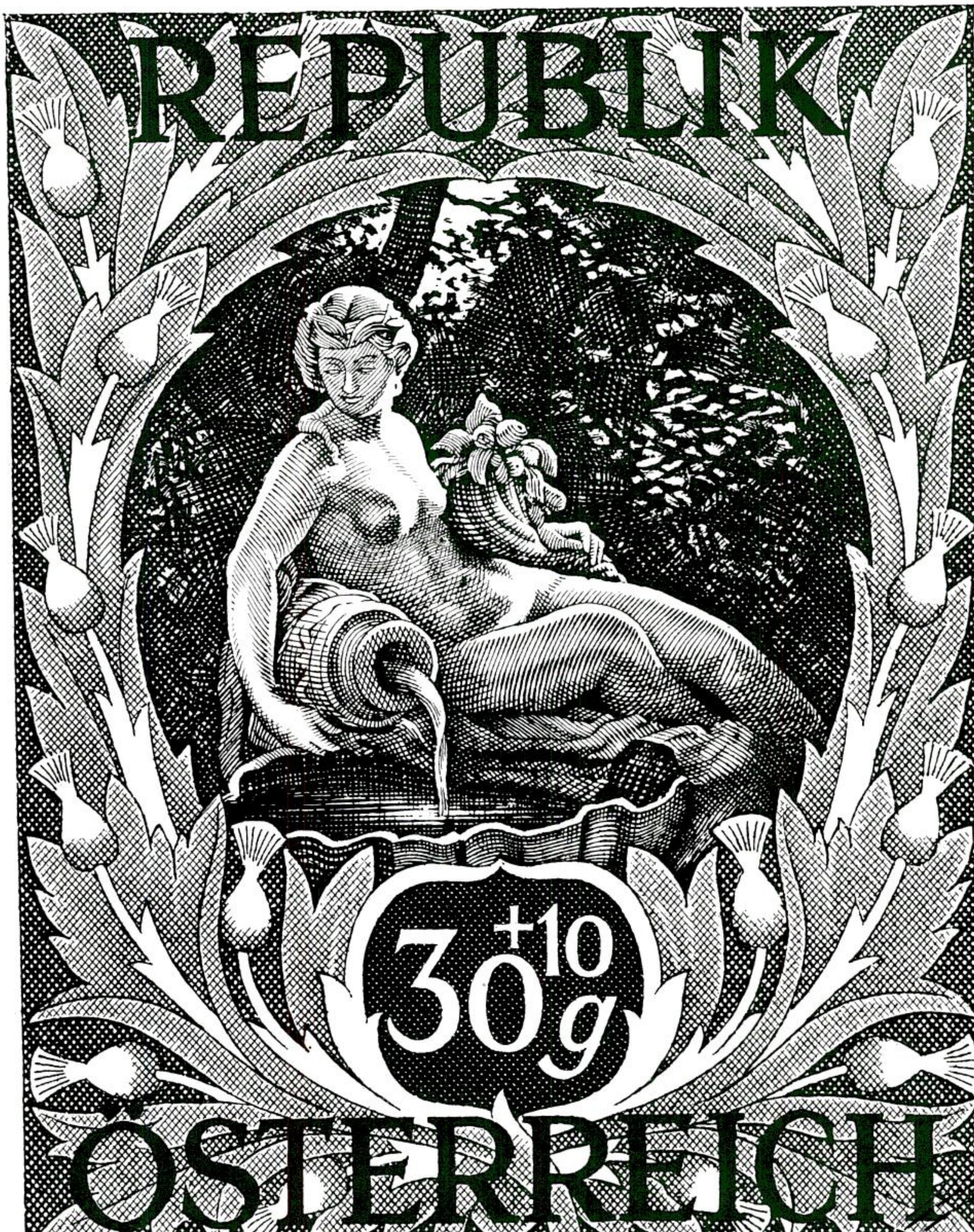
Engraved stamps can be recognized by their minutely raised network of fine lines which give pattern, vivid color or sharp outlines to the design. An artist will take months to engrave a single stamp, cutting each individual line into a steel or copper plate. Today master craftsmen are busier than ever competing with each other and with printers who are using other processes in an attempt to produce in coming decades stamps which will be even more beautiful than these recent creations.



WORKS OF REMBRANDT are reproduced on these Netherlands stamps which show details from some of the artist's great etchings. These four stamps, which exemplify Rembrandt's mastery of

draftsmanship, depict young Tobias (at top, left) who is a figure from the Apocrypha, a Persian (right), Tobias as an old prophet (bottom, left) and the artist in one of his famous self-portraits.

FAMOUS YUGOSLAVS were honored in these 1957 stamps. They represent Anton Kucera (top), an astronomer, Stevan Mokranjac, a famous composer, and (bottom) Jovan Popovic, a playwright.



E. SCHROM

H. WOYTY

RECLINING NUDE, a superb example of the fine engravings produced by the Austrian government, portrays a statue from Vienna's Schönbrunn palace. The stamp's true size is shown at right. The names at bottom of the stamp show

that E. Schrom (left) was the designer and H. Woyty was the engraver. This is a 30 groschen stamp. The "+10" above the price is a special tax for charity. This stamp is available at stamp dealers in the U.S. for less than a dollar.



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the male look

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New York 22, N.Y. Shows
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Prime Grain — Dublin
\$7.50



Flame Grain — Apple
\$12.50



Matched Sets \$10 to \$2,500
(Photo shows two
\$6 Super Grains in \$12 set)



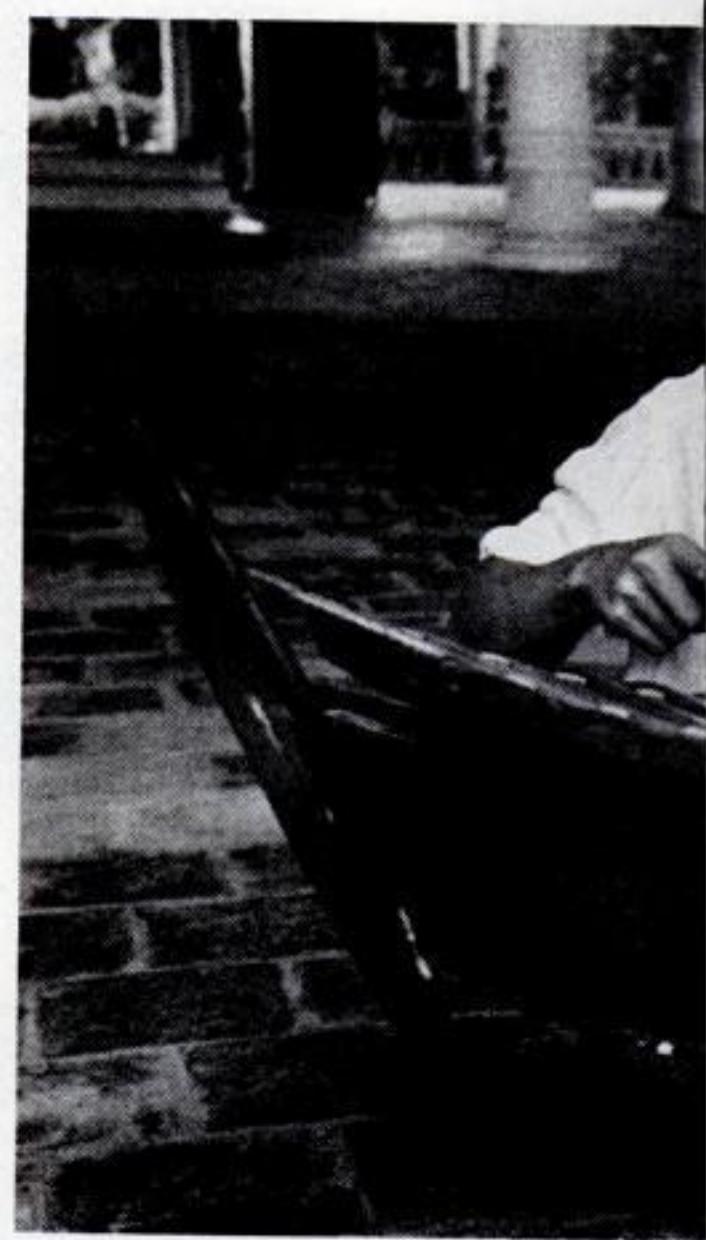
IN STUDIO AT HIS HOME, LEGUAY WORKS ON A NEW STAMP DESIGN



A FUTURE ISSUE is created by Leguay with one of his sons, Daniel, 15, as a model. He is playing a Laotian wind instrument called a *khene*. In painting Leguay's wife, Nabg Seng Deuane, is shown listening. Final design is sent to Paris for engraving. Painting at right is of another stamp.



STAMP AND MODEL (above and right) show how Leguay has transferred his family to postage. This is Leguay's son Phoun Savath playing a *nang-net*, the most popular percussion instrument in Laos. He posed for his father in a temple entrance whose tiles are reproduced on the stamp.



A LAOTIAN IDYL IN PAINTINGS

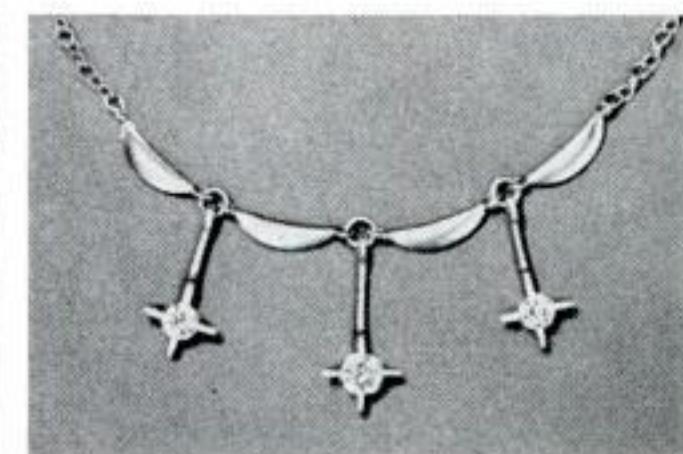
Some of the most exotic stamps shown on the preceding pages were designed by an artist who leads a pretty exotic life himself. All 10 Laotian stamps shown on page 82 are the work of Marc Leguay, a Frenchman who came to Laos 25 years ago, fell in love with the country and settled down to its lush, easygoing life. He has a house in the capital of Vientiane, a native wife, a mistress and about 25 children—he refuses to count them.

When Laos first started producing her own stamps in 1951, Leguay and his friend, Bounthong Sonnasinh, acting director of the post office department, were excited by the opportunity to exhibit to the world the dreamy beauty, art and mythology of the gentle country. Bounthong suggested subjects and Leguay painted them. His favorite models have been members of his own family, or families. Since 1952 they have been pictured on literally millions of stamps and Leguay is delighted that both they and his stamps are so popular.



CONTINUED

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Gift of all



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**3 out of 4 doctors
recommend
the ingredients in...**



WINNOWING RICE is a theme Leguay put on a stamp (right) in 1957. As models for it he used his mistress Van Sy and his daughter Eliane (above). Van Sy lives with the Leguays.



ANOTHER SON posed for one of his series of stamps (left) on musical instruments. This is his oldest son, Henri, now 20, who is studying to be an artist. He is playing a Laotian violin.





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SUBURBANITES by Goodyear have been tested way up in Canada's Hudson Bay area. And they've also proved their stuff where you drive—from driveway to superhighway.

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MORE PEOPLE RIDE ON GOODYEAR TIRES THAN ON ANY OTHER KIND!

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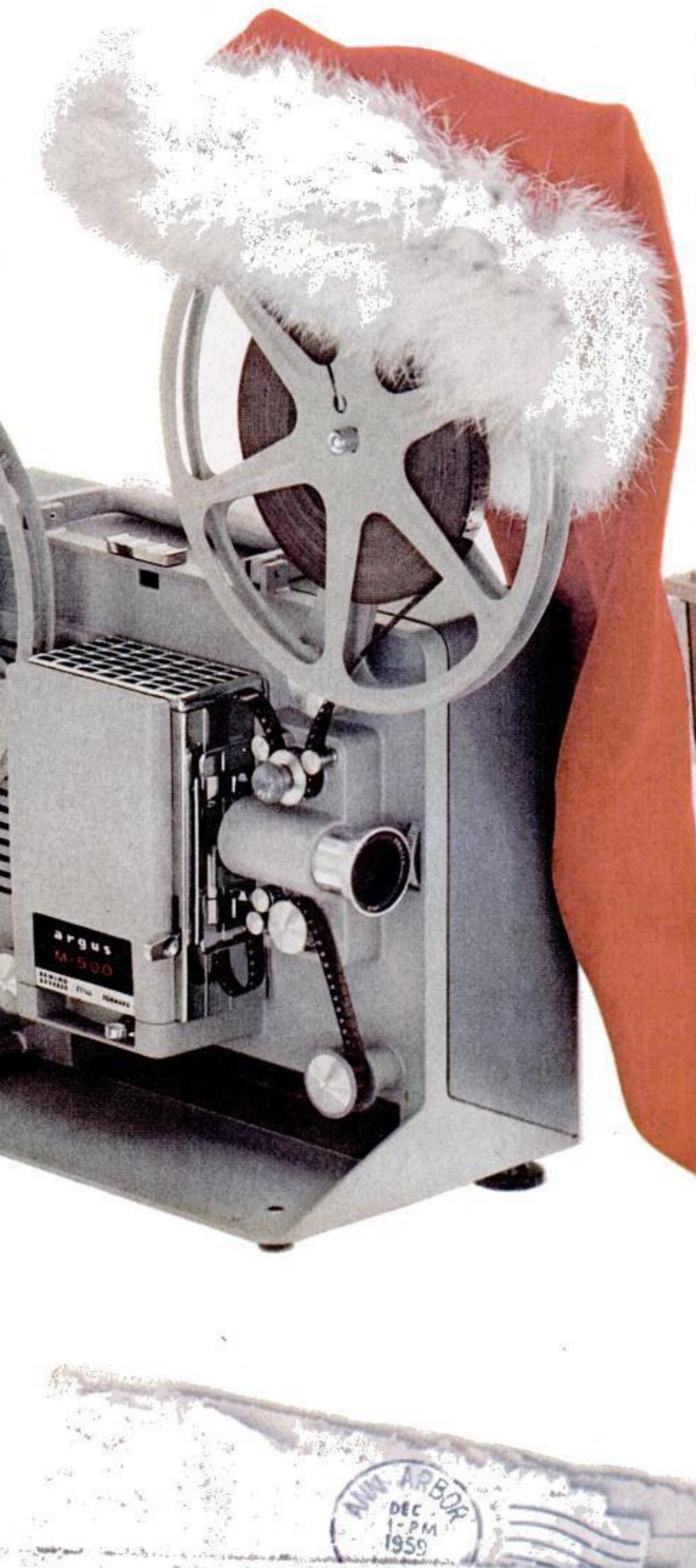


Almost stocking stuffer size! The Argus M-500 Projector is only 8½ inches high but it puts big-screen, 500-watt brilliance in your movies. It's designed to use 400-foot (half-hour-long) reels, too, and runs forward, backward and shows stills. Priced to match its size at \$89.95. 750-watt Showmaster model with Zoom lens and built-in splicer: \$124.95.

Just in the St. Nick of time! A new movie camera from Argus that makes movies as easy as snapshots in colors as vivid as life. All you do is match two numbers (on light meter and lens) and shoot. Three lenses spice your films with long shots, close-ups and regular action. Three automatic viewfinders show you what each lens sees. And the big dial on the side winds like a watch for full 10-foot film runs. Only \$99.95, or \$10 down, wraps it up complete. And one for *yourself*, Sir?

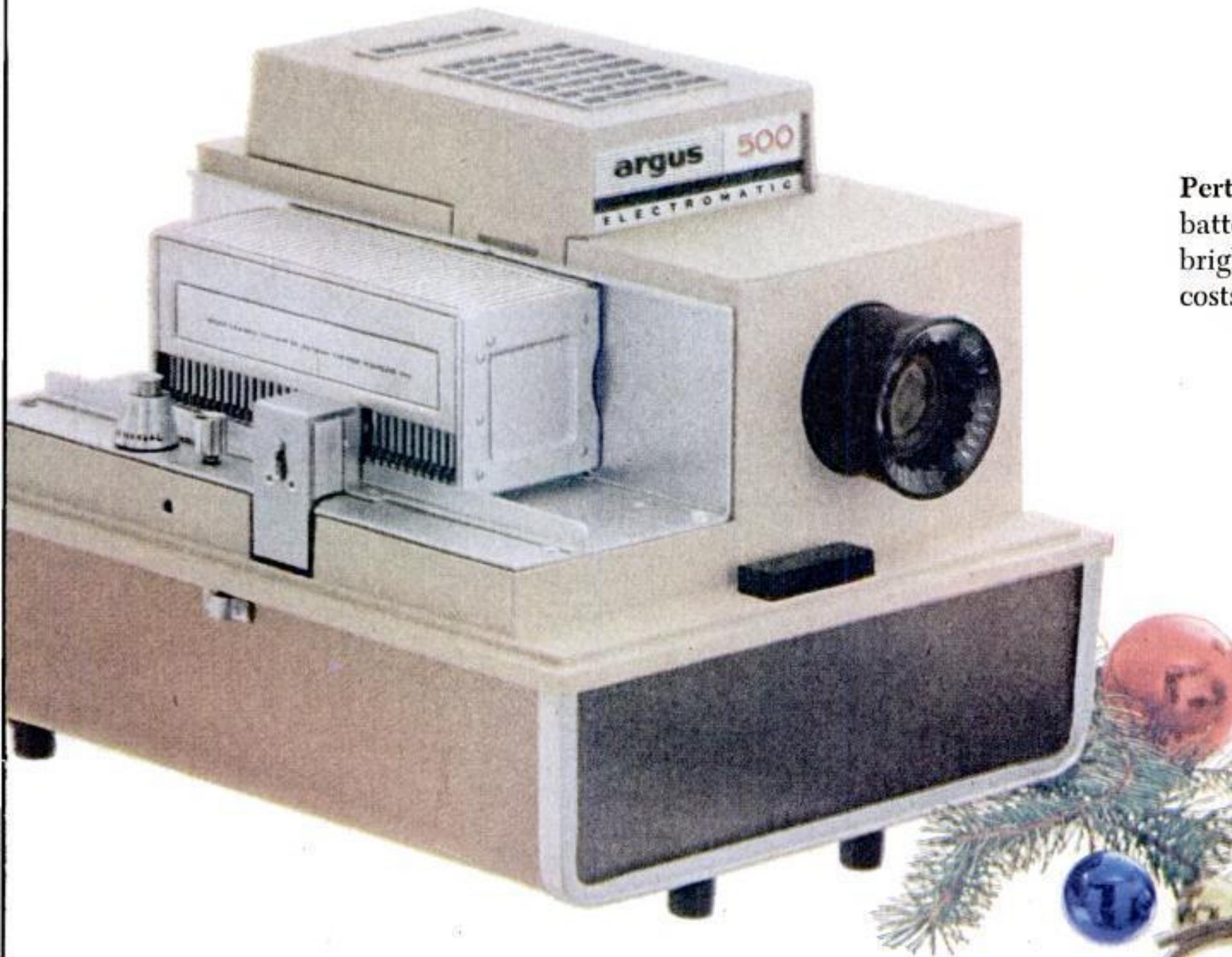


When you give a gift, you like to know it'll be used and enjoyed. So we have concentrated on making the easiest, most enjoyable cameras there are. Photography without a lot of phuss, so to speak. The Argus Cameras and Projectors on these pages are not the most costly you'll find . . . nor the most gadgety. But when you give an Argus Camera, you *know* it will be taking sharp, color-true pictures by the time the pot starts perking Christmas morning. Don't you wish someone would give *you* a gift like that?



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you can give!**

The most sensitive slide projector you can buy is this Argus Electromatic. Touch a little button once and it proceeds to show 36 big, 500-watt-bright, color-true slides before you have to do another thing. Even refocus. The price of \$99.95 includes remote control and pushbutton operation, too. Other Argus Projectors range from \$29.95 to \$149.95.



Pert, portable, perfect for peering at slides. The battery powered Pre-Viewer II shows slides on a bright, TV-type screen, goes anywhere anytime, costs just \$8.95. Other models start at \$2.95.



Just match two numbers and shoot! This talented color-slide camera is as easy to set as a clock. Comes complete with light meter, case, flash and lifetime guarantee for \$64.95. Tell the man to gift-wrap an Argus Match-Matic C-3.



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IN LIFELESS CITY
symbol of hope flaps in loneliness at end. Here in Melbourne, Australia, the crowds gathered to pray. Each day the crowds grew thinner until all had gone.



DIRE DRAMA ON THE DEATH OF THE WORLD

The end of man came not in the majestic, fear-filled days of wrath proclaimed by centuries of requiems. Nor did it come with lonely whimpers or group hysteria. The final five months were quite ordinary, so ordinary that one can watch Stanley Kramer's strange, uneven, but hauntingly powerful movie about it for long minutes without being fully aware of what is happening—that far off an atomic war has been fought, radiation is spreading everywhere and the human race is dying.

The film, *On the Beach*, made for United Artists from Nevil Shute's

best-selling novel, tells of a group of U.S. servicemen, Australians and Britons awaiting death in Australia, last pocket of life on earth. It is bound to be controversial. People will argue over whether it was politically wise to make a film—which may promote a dangerous neutralism—at all; over whether real people would die with so little shouting; over the morality of issuing suicide pills; over whether this is entertainment. They will not argue over the subject's impact as they watch doomed youngsters frolicking on beaches, crowds thinning out, a final kiss and the world gone empty.

IN GOODBY KISS AVA GARDNER, PLAYING A HARD WOMAN OF THE WORLD, AND GREGORY PECK, AS A U.S. NAVAL OFFICER, FIND COMFORT IN THEIR LOVE



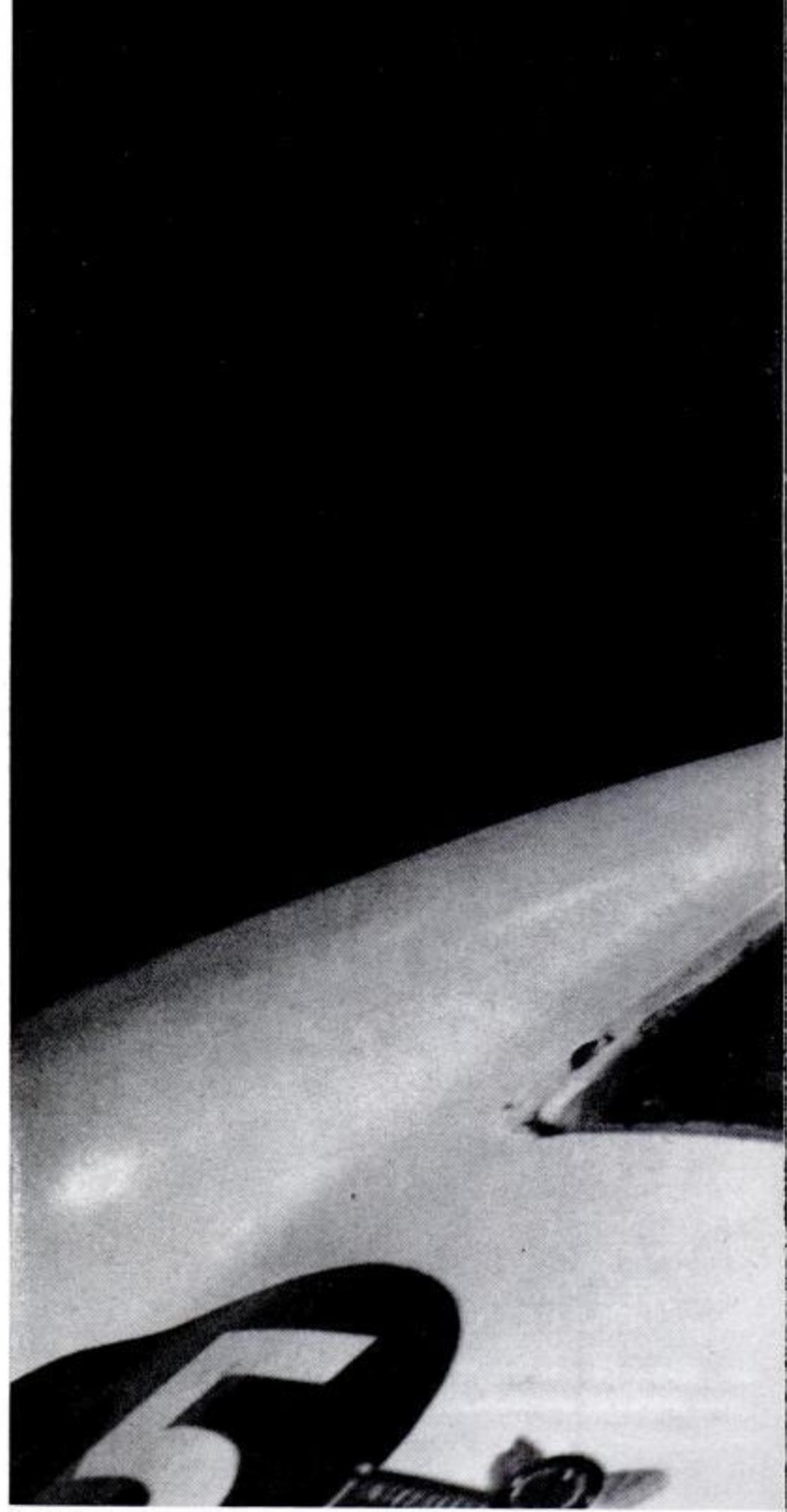
CONTINUED

Ways of facing the inevitable



RECOUNTING HAPPINESS, a young couple (Donna Anderson, Anthony Perkins) go over their years of love together before taking suicide pills.

RECALLING A TRIUMPH, a scientist (Fred Astaire) who has just achieved ambition of winning auto race grand prix, asphyxiates himself in his car.



Gifts for the man he wants to be

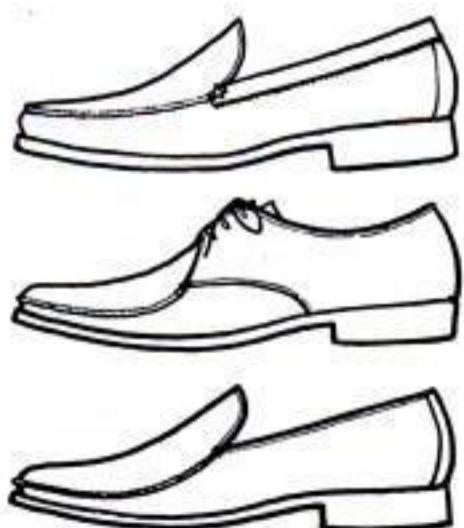
Give a man shoes by Bostonian and you give him his favorite idea of shoe comfort. These handsome shoes are walk-fitted for comfort...fashioned of rich, lustrous leathers, glove-soft calfs, velvety bucks. They're equally at ease in town or country.

Bostonians give him the elegance of hand-sewn details; the latest in styling. Let him pick the style that suits him best. Decorate his tree with a Bostonian gift bond.

#8836 . . . New Brownstone slip-on with genuine hand-sewn front. Also #808 black.

#852 . . . New moccasin-toe with hand-sewn side seam in oak brown calf. Also #853 black.

#830 . . . New side-stitch slip-on in oak brown soft grain leather. Also #831 black.



Bostonian

At finer men's shops, shoe and department stores. ©1959 Bostonian Shoes, Whitman, Mass. Most styles \$18.95 to \$32.50. Also makers of Mansfields and Bostonian Boys.



CONTINUED

**GIVE "THE GIFT
THAT KEEPS ON GIVING"**

**RCA VICTOR
STEREO FOR
CHRISTMAS
FROM \$39⁹⁵**

**ANOTHER WAY
RCA SERVES YOU
THROUGH
ELECTRONICS**

**WHAT A GIFT! PLAYS ALL RECORDS . . .
ALL SPEEDS . . . SOUNDS GREAT!**

"Lift-away" lid contains the second speaker unit you need for stereo. Just lift it off for a thrilling new adventure in sound—in a "Victrola"® you can take anywhere.

New 4-speed manual record player. Finger-tip speed selector lets you select desired speed quickly and

easily. "45" record spindle—part of the turntable—screws up in place, ready for instant use.

Front-mounted controls include volume control for speaker lid, and on-off volume control for "Victrola."

Twin stylus and featherweight tone arm track smoothly—produce great tone.

New 2-in-1 amplifier combines the 2 amplifiers needed for stereo on 1 compact chassis for all the power you'll ever need.

Two-tone finishes: Frost white-and-tan tweed; frost blue-and-charcoal tweed; golden white-and-mint green tweed. (Model SES1)

RCA **RCA VICTOR**
RADIO CORPORATION OF AMERICA

Not l. adv. list price shown, opt. with dealer. Slightly higher Far West, South. Price and specifications subject to change without notice. ®RCA trademark for record players.



MYSTERIOUS SIGNALS coming from San Diego, Calif. where everyone is dead, brings a Navy man to investigate. He finds bottle hitting transmitter.

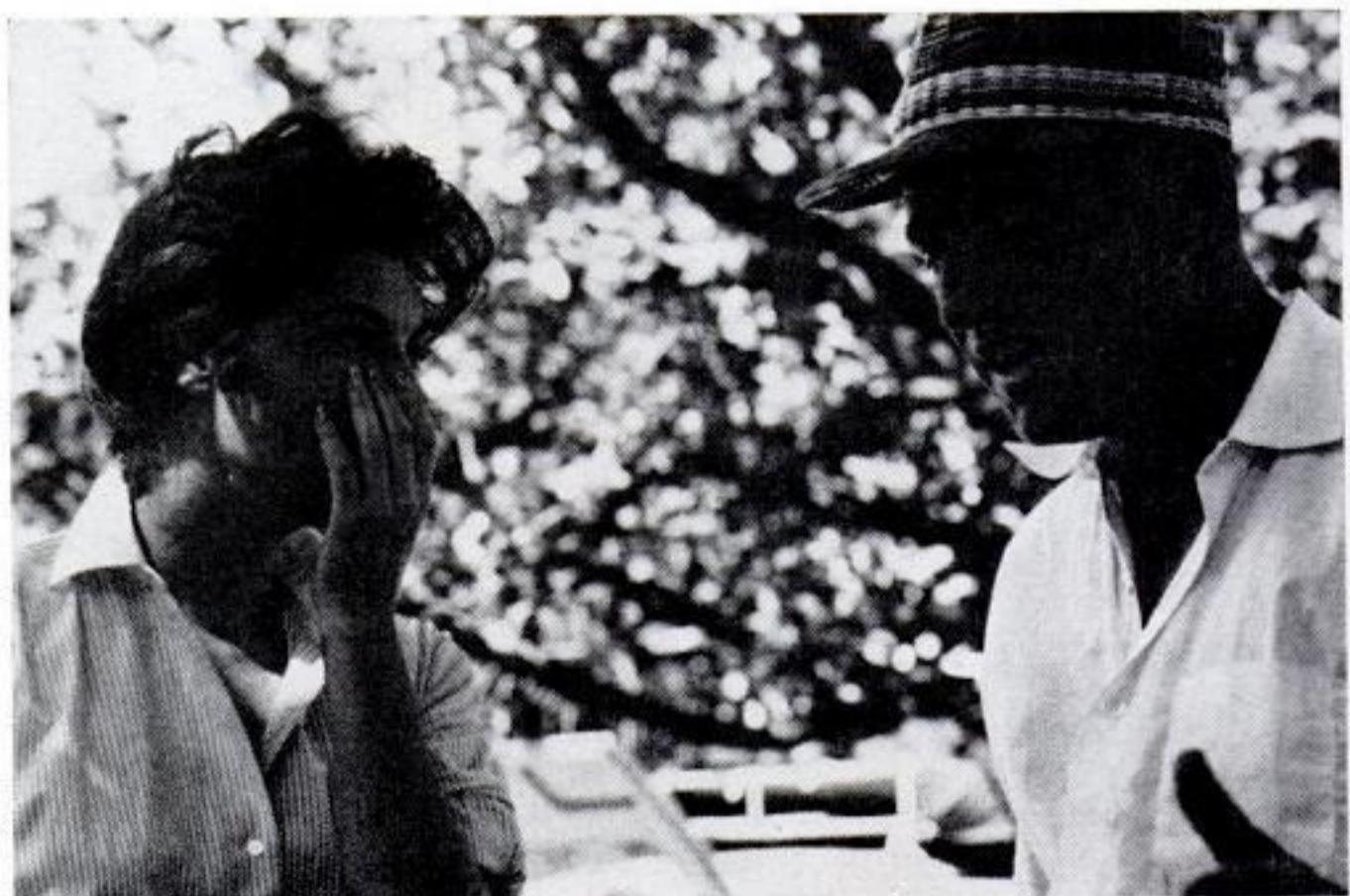
A tough producer and tough topic

Stanley Kramer, the producer and director of *On the Beach*, is a serious, tough-minded man who broods a good deal about his movies. When his head is bursting with thoughts he likes to escape to Las Vegas and shoot craps for a while or, in season, sit watching the Los Angeles Dodgers play baseball. But soon he is back making movies.

Hollywood knows him as a courageous producer unafraid to tackle the tough topics. He has made fine films about the evil private life of a public hero (*Champion*), the terribly war wounded (*The Men*) and race hatred (*The Defiant Ones*). He jumped at the chance to make *On the Beach*, but he insists that, like all his others, it is more than a problem film. It is, he says, a tale of little people courageously facing the bleak and the awful and the immense and even winning little victories from their fate.

He cast the film daringly. He turned Ava Gardner, an international glamor puss, into a hard-living, used-up woman grown suddenly pitiful before the stark fact of unlimited death. She gives a fine performance. For his scientist, groping helplessly for some reason why science has doomed the world, he surprisingly turned to a star-sprinkled dancer, Fred Astaire, and from him he obtained another performance full of dramatic power.

Knowing the film, while provocative and often engrossing, is also sad and frightening, United Artists is doing million-dollar superpromotion on it. It will unveil *On the Beach* in a simultaneous worldwide premier next month in 18 key cities spread over seven continents.



LISTENING TO PRODUCER, Ava Gardner goes over role with Kramer during the filming. The whole company traveled to Melbourne to make movie.



Truval Wash & Wear dress shirts ...outstanding at \$3.35

(3 for \$10)

Everybody's tub-thumping for Truval wash and wear dress shirts. Fine cotton broadcloth, tailored the Truval way. Real wash and wear—quick and easy to launder. Skip the iron if you've a mind to; they're neat and handsome without it. And they don't cost a tubful of money either—\$3.35 is all! Upper: smart medium spread collar, convertible cuffs. Lower: new crisp non-wilt collar, barrel cuffs. At good stores everywhere. Truval Shirt Company, Inc., 350 Fifth Avenue, New York, N. Y.

Truval[®] shirts



On her wrist—the \$2500 diamond-laden Bulova

ONLY A FEW WOMEN

in your city
will be lucky
and loved enough
to get one of these

**FRAMED IN GOLD
DIAMOND-ENCRUSTED**

watches...
with flawless
working jewels inside
to keep
them on time always

BULOVA



59 diamonds form a bracelet, a bow and a border to leave nothing visible but their own brilliance, and the small face of this 14K gold, 17-jewel watch. **Marquise. \$395.**



**YOU CAN BE PROUD OF
THAT BULOVA DIFFERENCE**

Watches shown include Federal Tax. Bulova watches are priced from \$24.75 to \$2500.
© 1959 Bulova Watch Co., Inc., New York, Toronto, Bienne, Milan



12 diamonds, rising in tiered steps, frame this 14K gold, 23-jewel watch. **La Petite.** Also comes in a yellow setting. \$135.



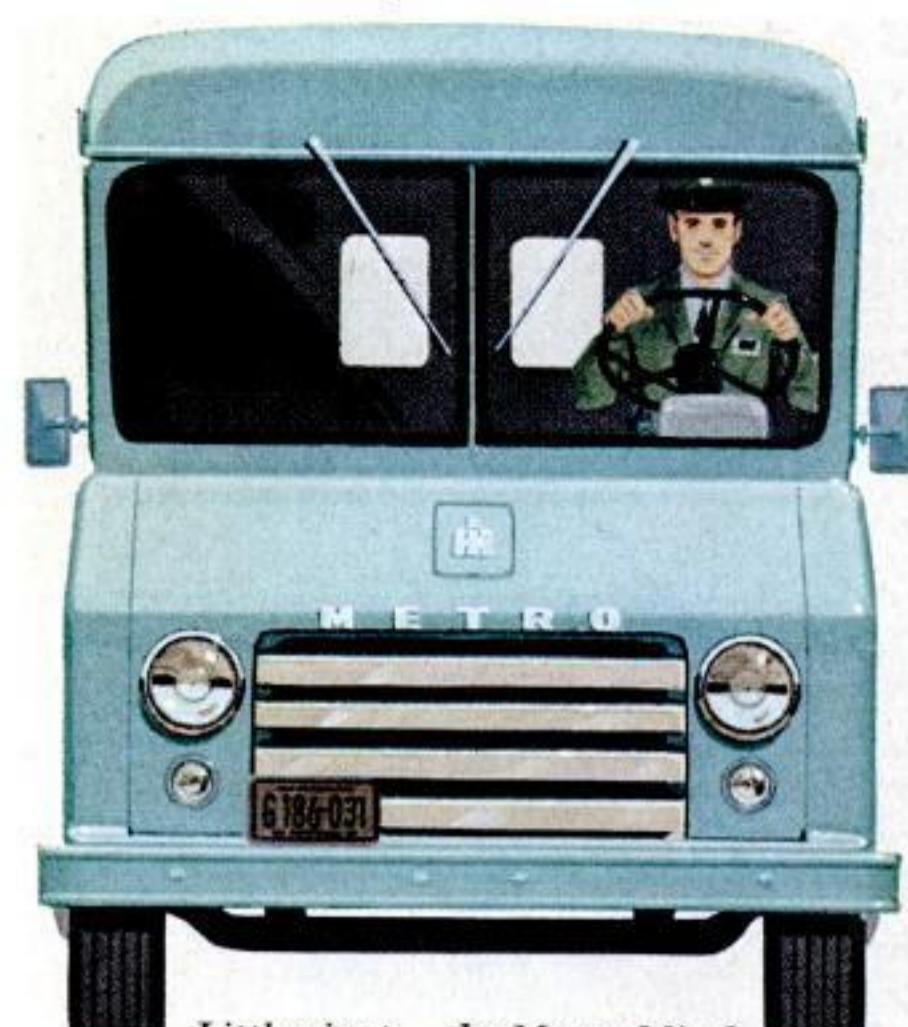
A dozen diamonds make a glittering corsage of brilliance to set off this 23-jewel, 14 Karat gold watch. **La Petite.** \$195.



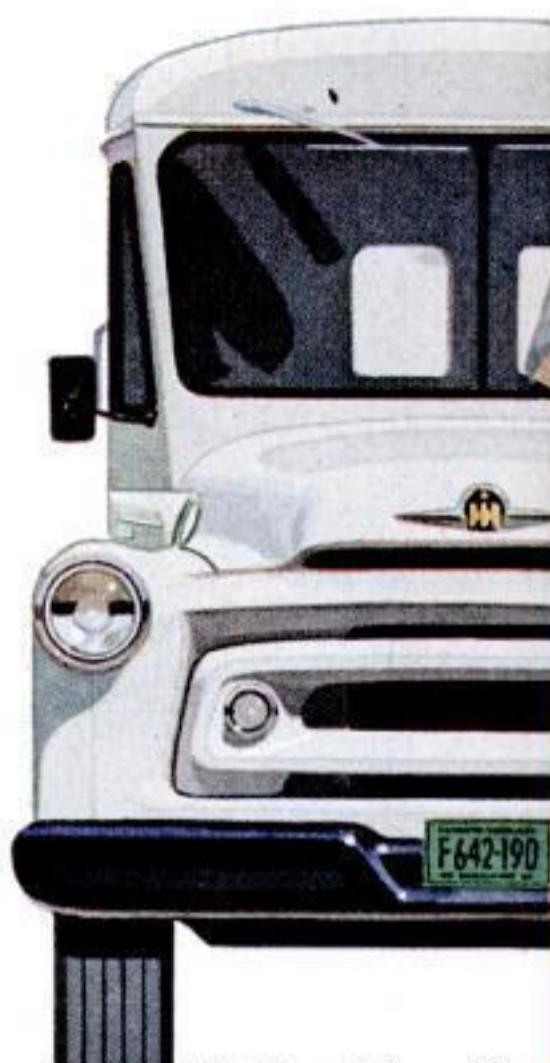
12 diamonds curve into slender sprays to make the design for the sides of this 23-jewel, 14K gold watch. **Diamond Classic.** \$295.



The smart look in pickups



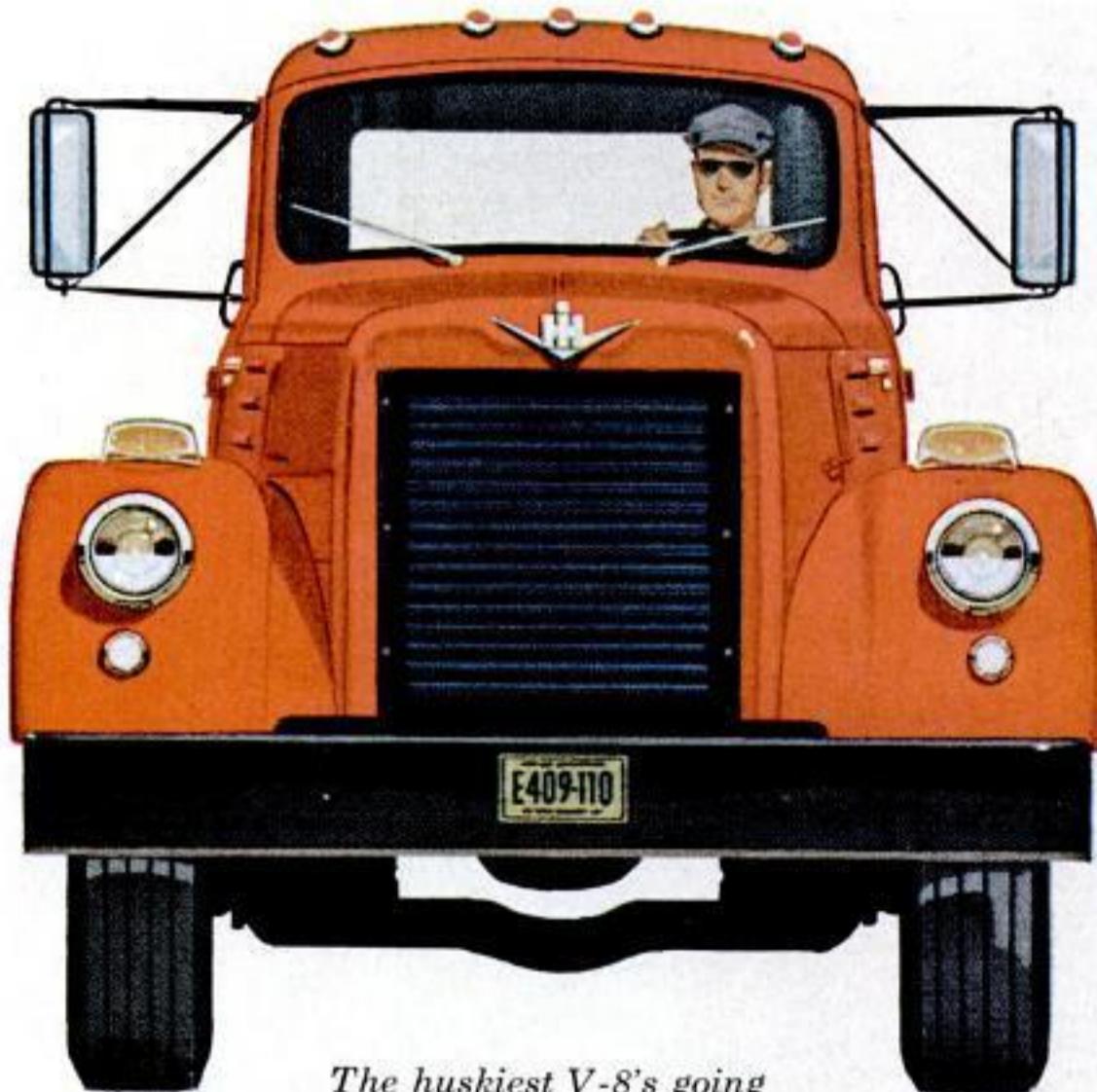
Little giant - the Metro-Mite®



Designed for milk



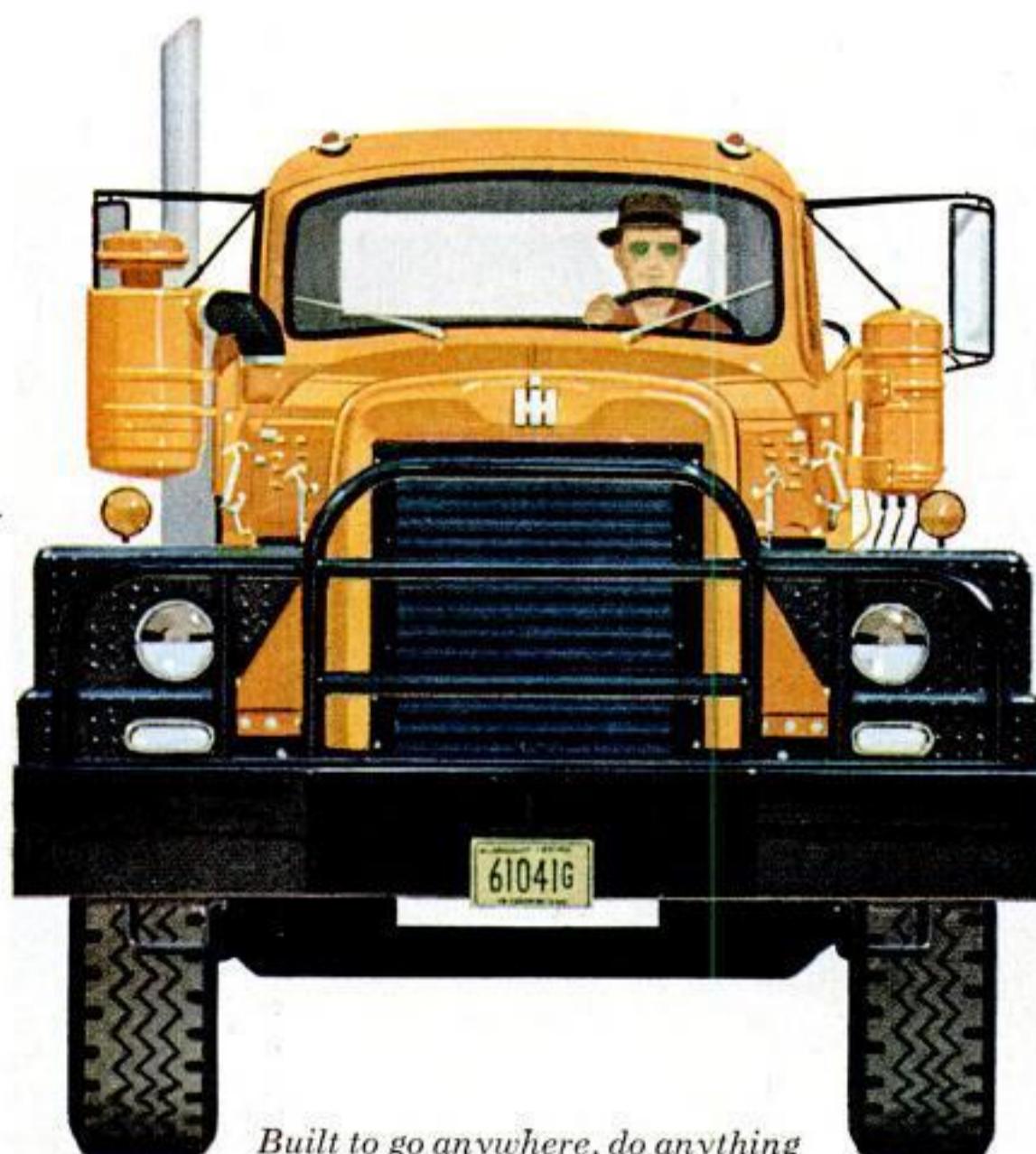
Compact trucks for city traffic



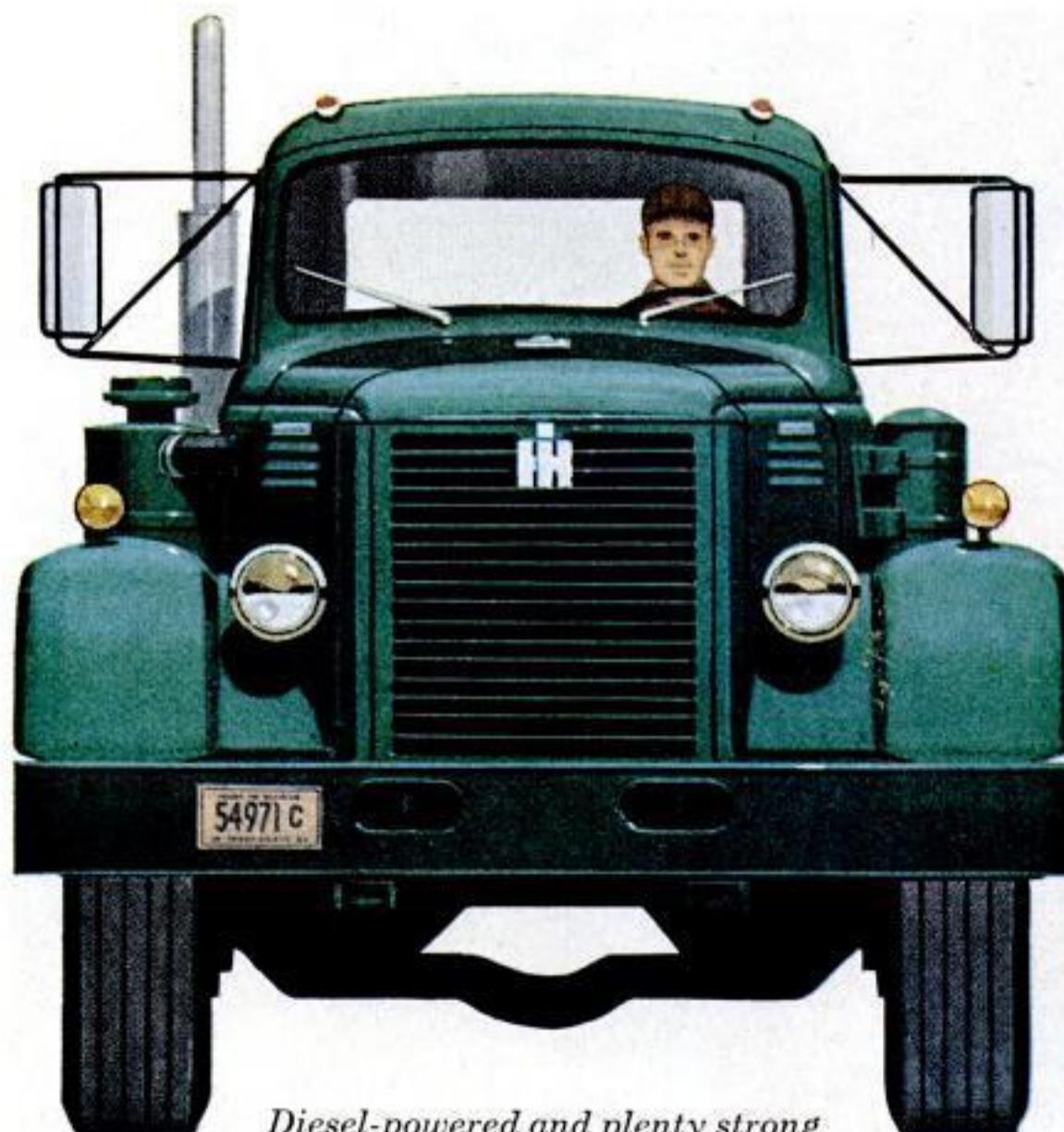
The huskiest V-8's going



Familiar face on any



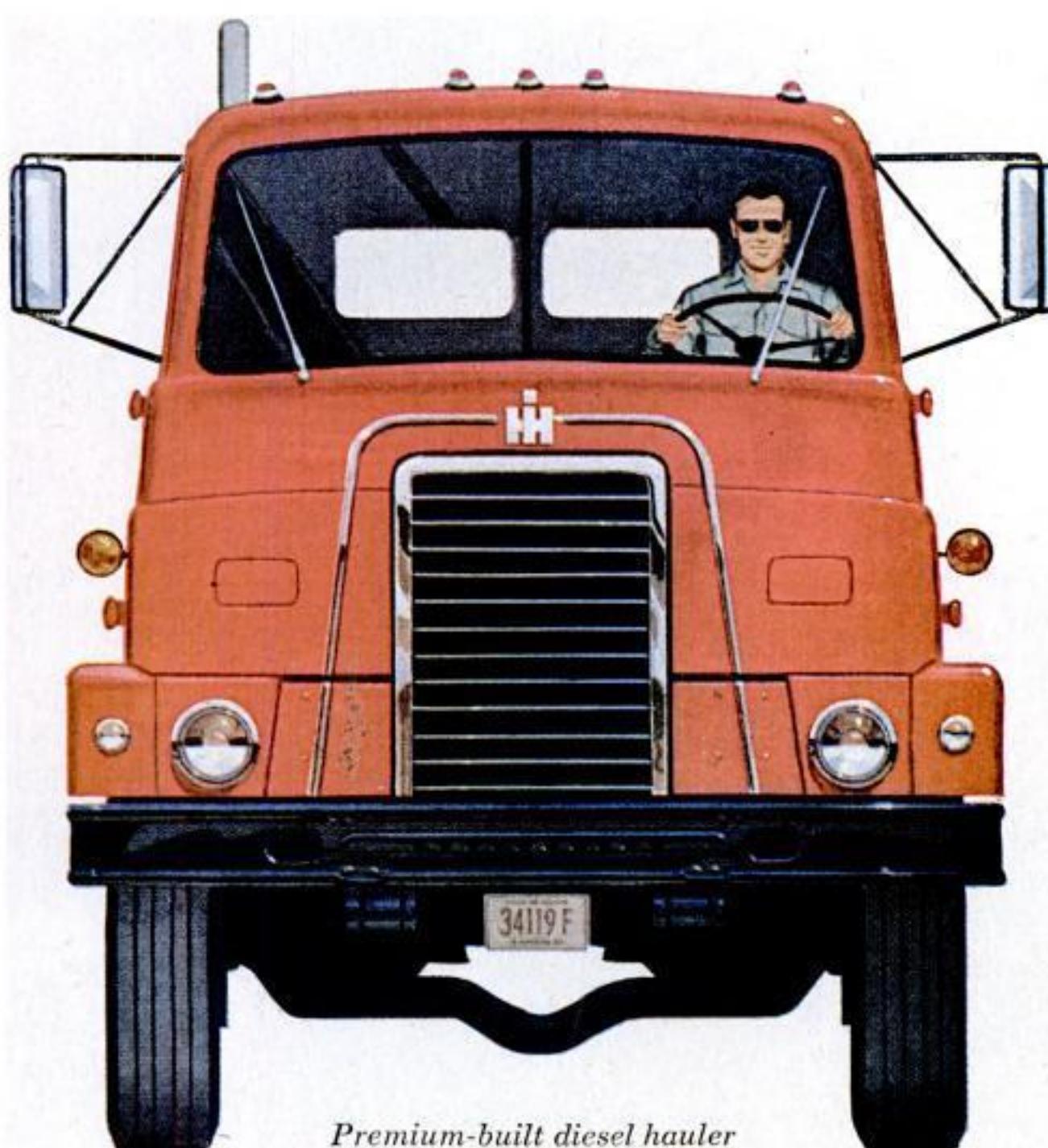
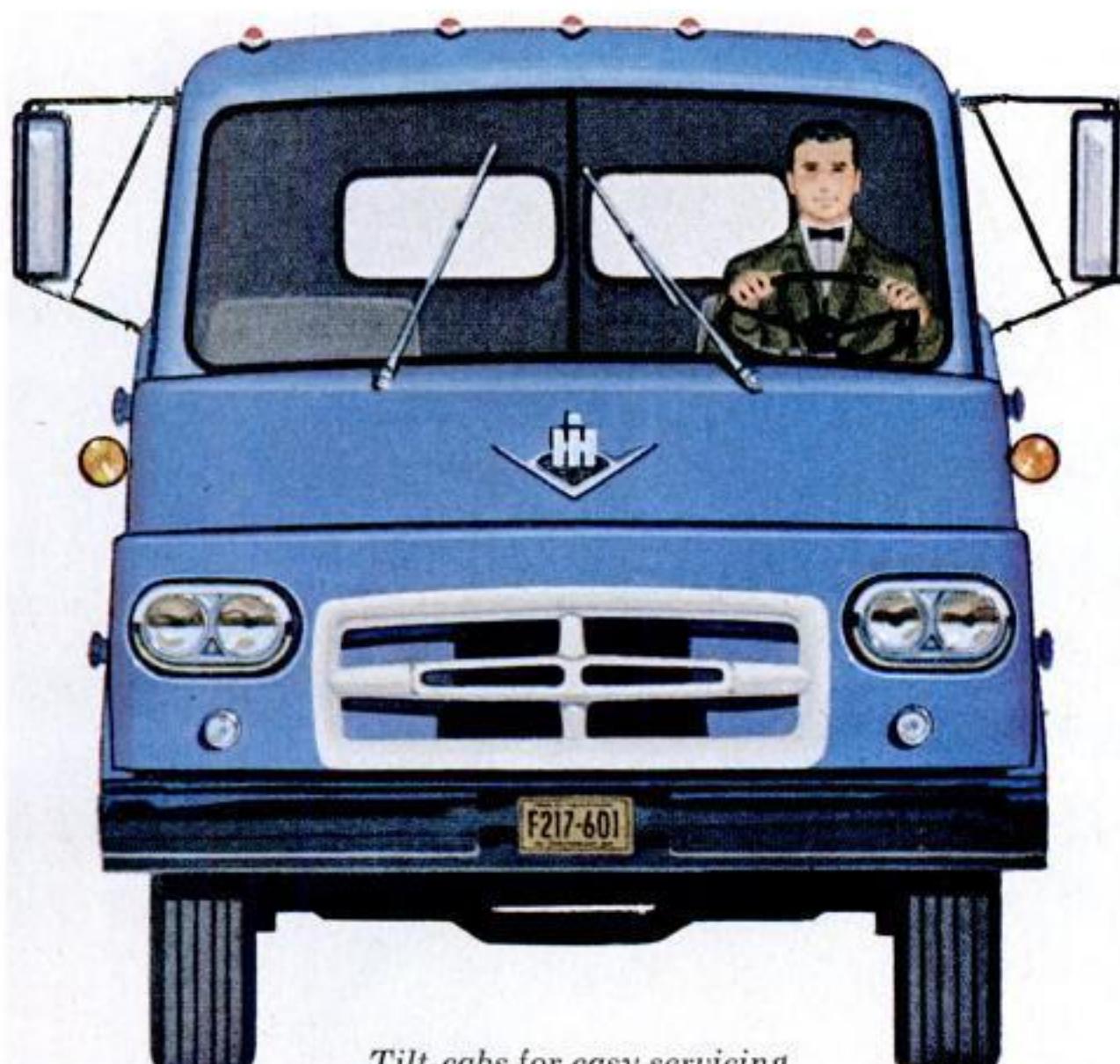
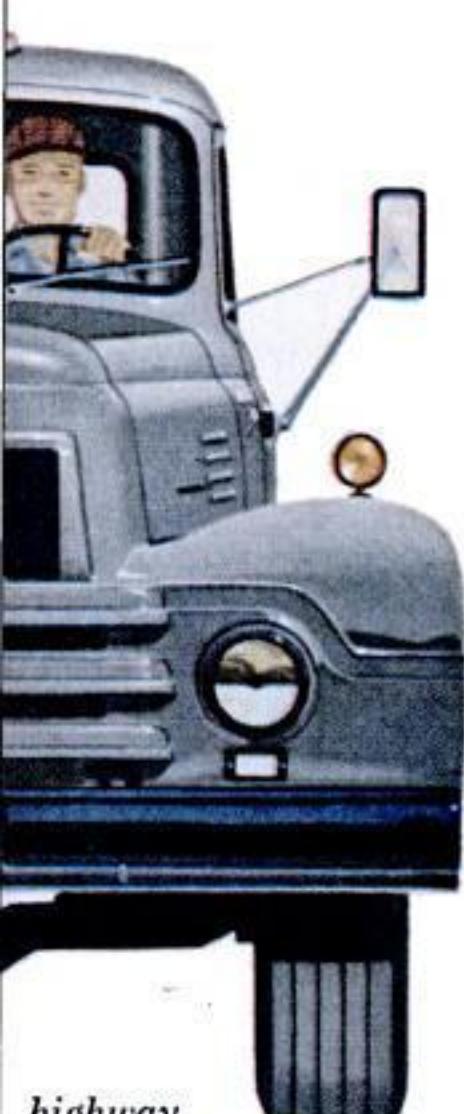
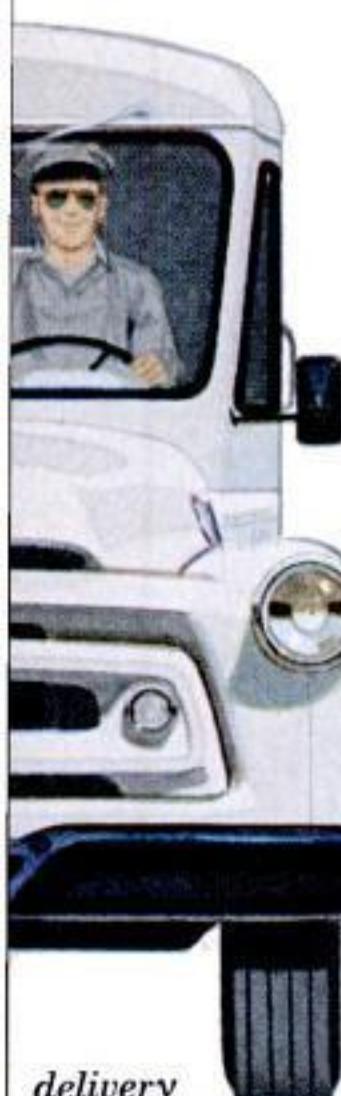
Built to go anywhere, do anything



Diesel-powered and plenty strong



Sightliner® with 48-in.



12 Famous Faces of International

They'd go far on looks alone.
They go even farther on the
strength of what's underneath!

Facing you are the 12 basic front-end designs that identify more than 500 different INTERNATIONAL Truck models, by wheelbases.

These are trucks built for different jobs, to save money for different owners. They're not turned out of one mold to save production costs for International Harvester.

The "family resemblance" is underneath . . .

In engine power. INTERNATIONAL offers 39 engines for gasoline, diesel or LPG. Each is *truck-designed* to deliver more pulling ability at lower rpm., for long-run economy.

In new features and improvements. They're worked into production as soon as they're ready and proved right. That way, new models come out all the time. Truck users don't live by a "model year." Neither do INTERNATIONAL engineers.

In the chassis. Each clutch, brake, spring, axle and chassis component is truck-type pure and simple. Truck-tested for long life and service accessibility.

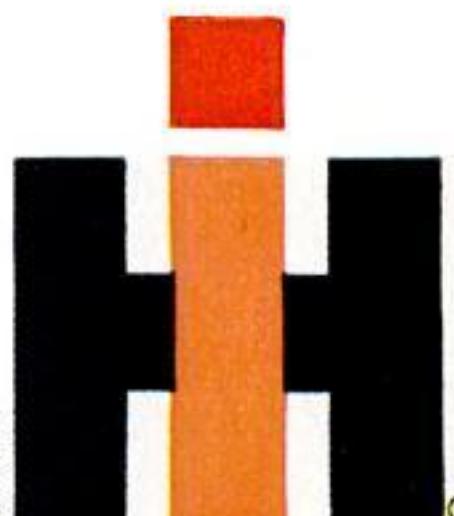
What's behind all this variety? One idea: to provide the right truck for any job. INTERNATIONAL does it. And by building 'em for every general use, as well as every special application, INTERNATIONAL is able to combine a custom-builder's skill with a volume manufacturer's price.

See your INTERNATIONAL Branch or Dealer and see for yourself.

INTERNATIONAL® TRUCKS

WORLD'S
MOST
COMPLETE
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INTERNATIONAL HARVESTER COMPANY, CHICAGO
Motor Trucks • Crawler Tractors
Construction Equipment • McCormick®
Farm Equipment and Farmall® Tractors





AN EXTENSION PHONE IN YOUR KITCHEN

Saves you everyday effort so you can enjoy more holiday fun

Much of the flurry of Christmas activity starts in your busy kitchen! And that's where a handy extension phone belongs... within easy reach for the many calls you make and receive.

It'll save you steps by the dozens while you're baking dozens of cookies. And it will save you

time by the minutes when minutes mean a lot of fun with family and friends.

Indeed, extension phones throughout your home give you convenience and comfort, Christmas time and any time, wherever the family works, plays or sleeps.

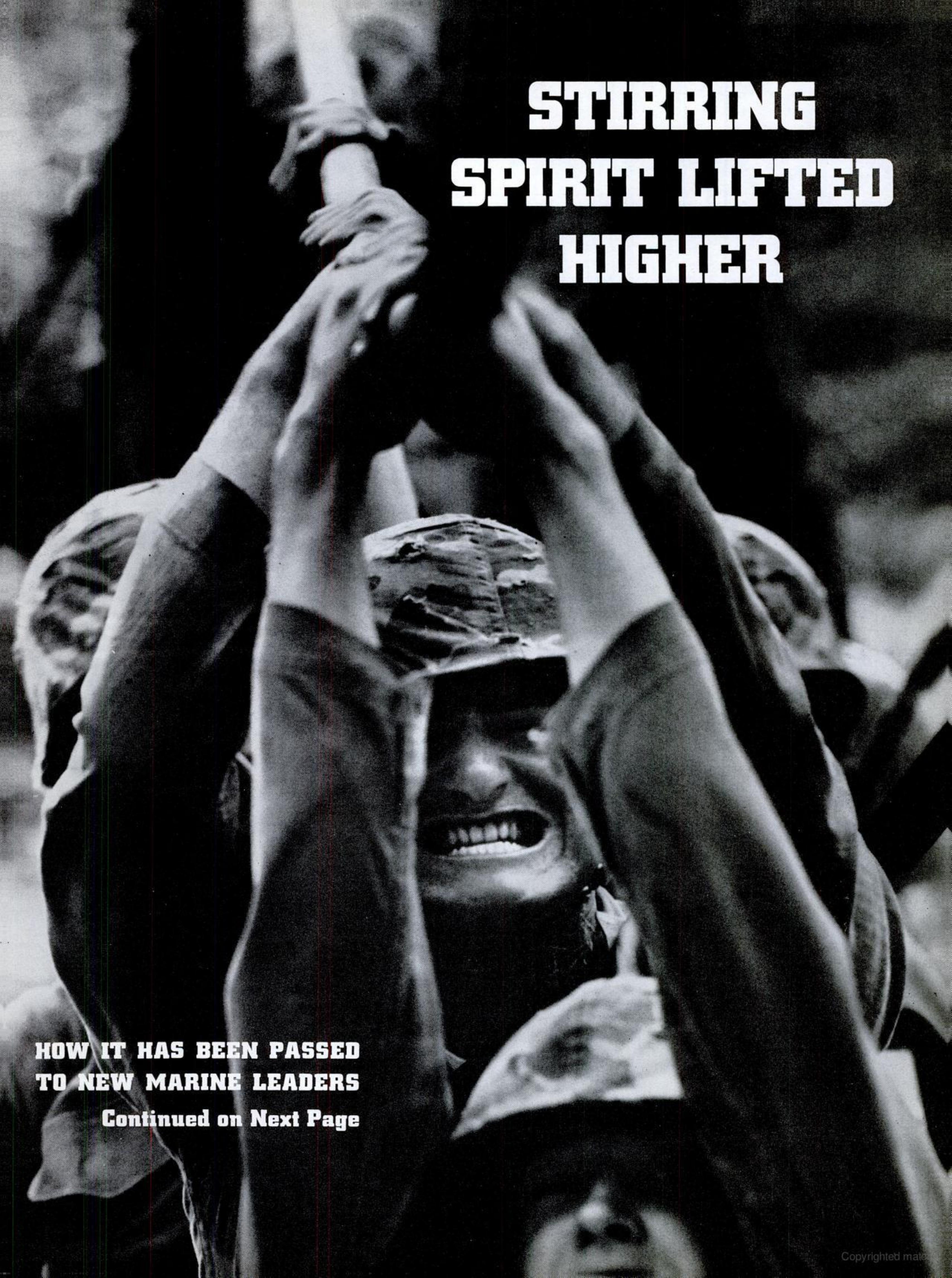
They're easy to order from your neighborhood Bell Telephone business office. Just call or drop in. And extension phones are available in a wide choice of attractive, popular colors.

P.S. Wouldn't someone you know love an extension for Christmas?

BELL TELEPHONE SYSTEM



Extension phones around the house make life easier for the whole family



STIRRING SPIRIT LIFTED HIGHER

**HOW IT HAS BEEN PASSED
TO NEW MARINE LEADERS**

Continued on Next Page



SPIRITED ASSAULT by Alpha Company officers against a group of Marine enlisted men playing the role of enemy involves capture of enemy battle flag

(above) by Alpha scouts and a wet run through a stream (below) by an Alpha rifleman. The purpose of the battle is to build *esprit*. Invariably the new officers win.





PROUD MEN FOR AN ELITE CORPS

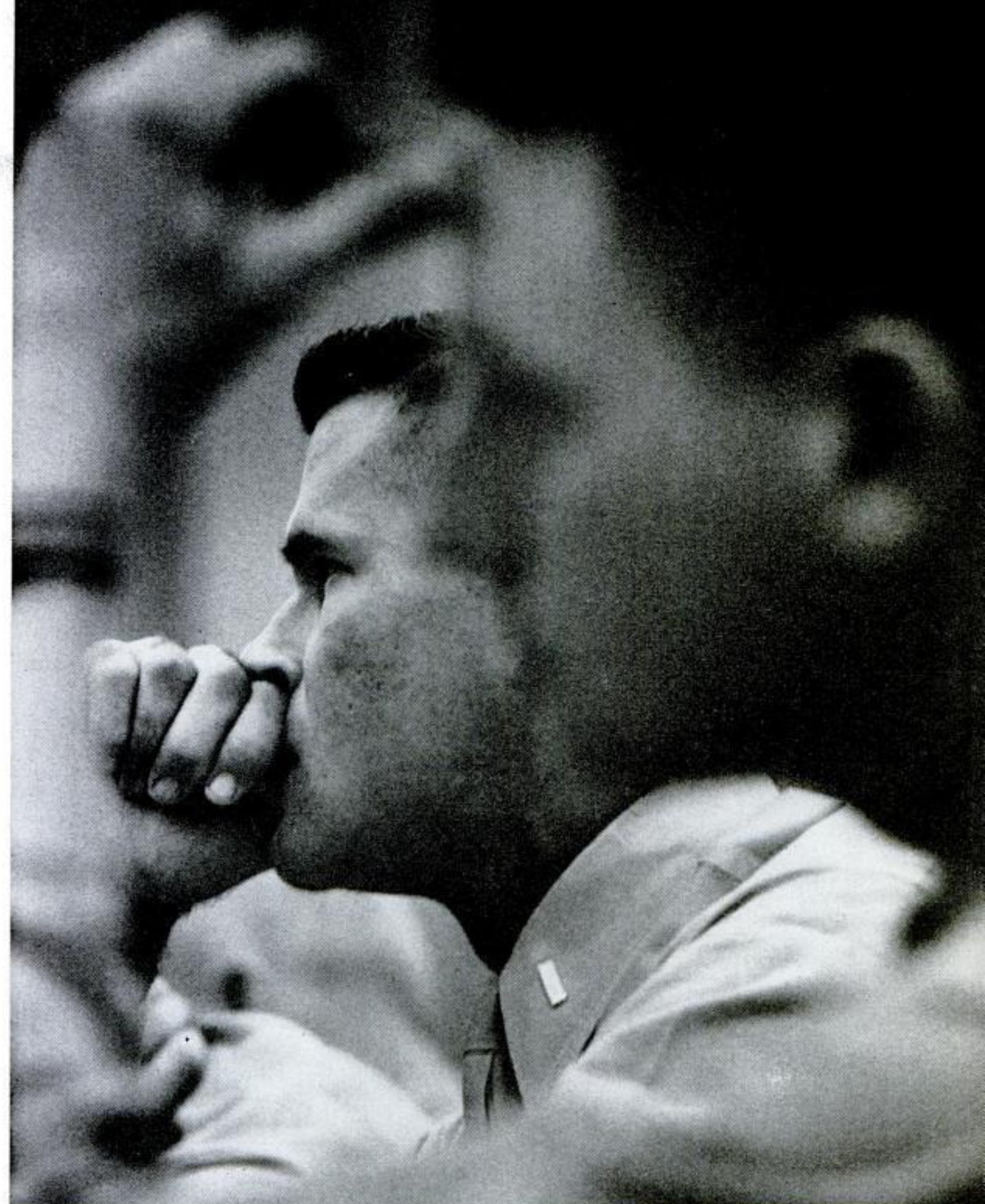
The grit-teethed young men inching their way over an obstacle on the preceding page are undergoing not merely a test of strength but a trial of spirit. They are second lieutenants of the U.S. Marine Corps. They have graduated from college, passed strenuous physical tests and learned the basic art of soldiering. They already wear the Marine insignia (*above*). But now the lieutenants must pass a final course which is unique in the purposeful way it sets out to mold a military spirit.

The Marine officer is often a trail blazer in military tactics—Marines pioneered modern amphibious landings long before World War II and made the first combat use of helicopters in Korea. But he is a conscious anachronism in holding to an old-fashioned soldiering tradition, a tradition that paradoxically combines a rigid respect for rank with a comradeship that knows no stars, bars or chevrons. Marines consider the Corps an elite service, and before its new officers are allowed to take on their full responsibility, which is to lead other Marines into combat, they must be made to feel that they are the elite of the elite.

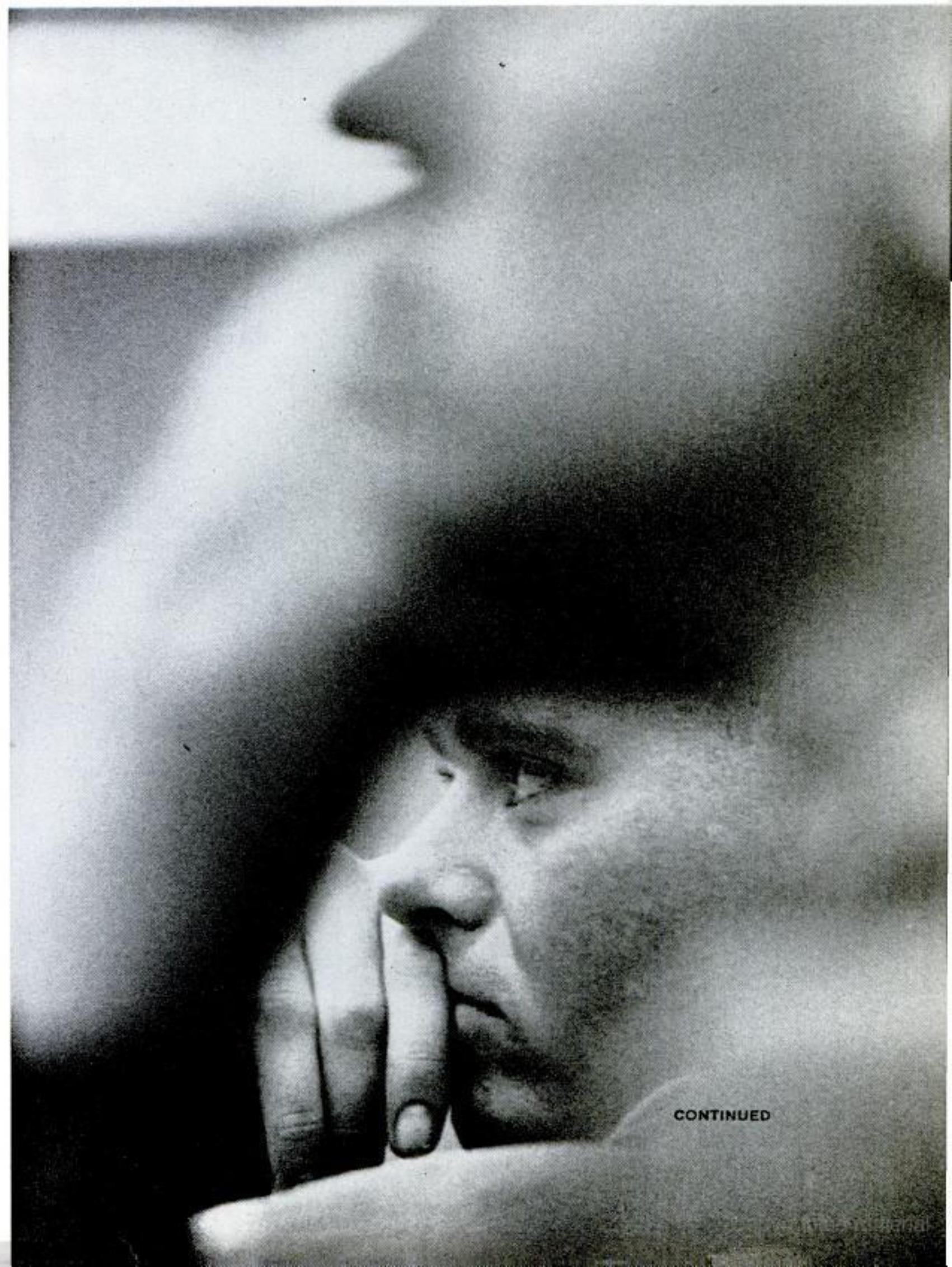
This intangible must be passed on intact to each new Marine officer if the Corps is to carry out its dedicated mission as shock troops—a hard-hitting task force capable of fighting on its own anywhere. The mixture of pride and courage which is instilled in the young officers pays off later in combat. This special training is given in Basic School at Quantico, Va., the fountainhead of Marine Corps customs and tactics. Here, for a period of 30 weeks, the new officers attend classes and go on field maneuvers where they take turns leading each other into mock but strenuous Marine combat.

This year, as the Marine Corps celebrates its 184th anniversary, Basic School is turning out 1,500 zealous young lieutenants. As the pictures on these pages show, the old traditions are rubbed deep into each new man. Slowly but surely, the Corps' ideals become his own.

Photographed for LIFE
by PAUL SCHUTZER



CONCENTRATING IN CLASS, officers of Alpha Company listen intently to lecture on Communist tactics they may some day encounter on the battlefield.



CONTINUED



LEADING MISSION during field maneuvers, Lieutenant Gering listens intently for orders sending

his platoon into an attack on a fortified "enemy" position. This was his favorite part of the course.



BRIEFING fellow officer before starting a night attack, Gering (right) quietly outlines plan of action.





SHOUTING TO MEN (below), Gering says, "Let's move fast and get this bridge before they find us."



IN PARADE UNIFORM, Gering prepares for graduation ceremony as bar on his shoulder glistens

in the bright sun. He has now accepted a regular commission and plans to make the Corps his career.

A YOUNG MAN TAKING HOLD

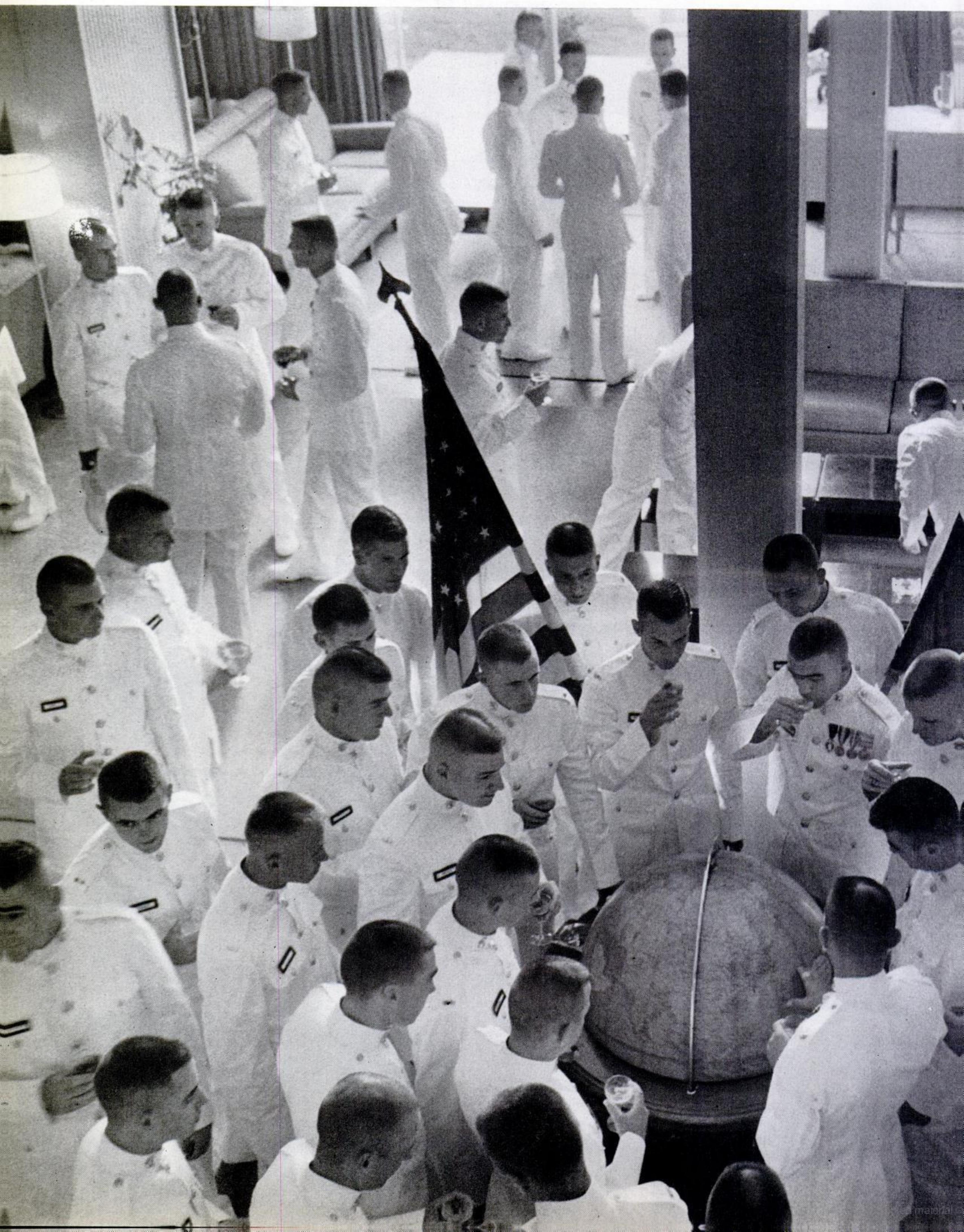
Marine 2nd Lieut. Michael Gering, 23, was one of 173 officers in Alpha Company who were graduated from Basic School. His father was an Army captain and his grandfather was a general, but Gering had not planned on being a soldier. Although he went to a military college, The Citadel, he took premedical courses. But then he changed his mind and joined the Marines. A military career, he decided, offered him a greater personal challenge.

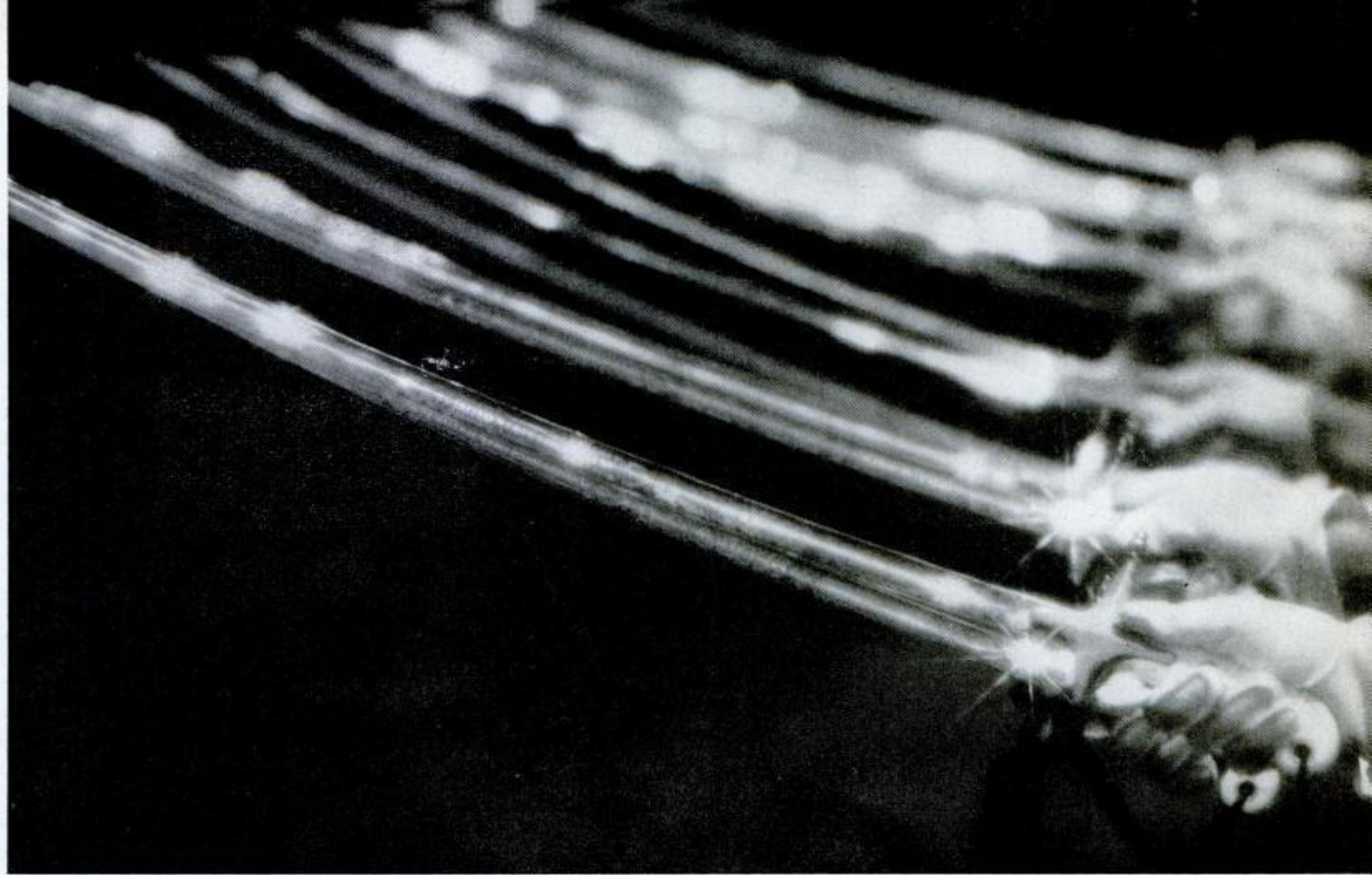
This summer, when Alpha Company went on maneuvers, Gering took his turn as a platoon leader. His mission was to carry out a

Marine attack on an enemy bridge. "It seemed hard, at first, giving orders to my friends," he says. But the platoon carried out its mission. "Even when we made mistakes," says Gering, "we made them with enthusiasm."

Last week, with Basic School behind him, Lieutenant Gering was a full-fledged platoon leader and was already on duty in Okinawa with the famed 5th Regiment (Belleau Wood, Guadalcanal, Inchon campaigns). He put off his marriage to take the assignment. But he made the sacrifice willingly. The Corps came first. Lieutenant Gering had caught the spirit.

MARINES CONTINUED





STEEL SWORDS flash in the sunlight as Marine lieutenants flourish them during a sword drill. The

swords are not carried in combat but drilling with them helps to instill both precision and discipline.

A NIGHT TO BIND THE TIES

The high point of a young Marine officer's Basic School course is a formal stag affair known as "Mess Night" which takes place a month before he graduates. Mess Night, along with other old Marine customs, was borrowed from the British Royal Marines, 111 years older than the U.S. Corps. For an evening the young officers are thrown together with some of the old leaders of the Corps. Promptly at 7, after a brief period for cocktails, a fife and drum announce dinner with the traditional British refrain, *The Roast Beef of Old England*. The officers sit down at tables decorated with silver candelabra and they tilt their wine glasses in formal toasts

to the President of the U.S. and to the Corps.

At the Mess Night for Alpha Company, the senior guest was General Lemuel Shepherd, a former Marine Corps commandant. "I counsel," the general said, "that you remember you are members of a dedicated profession. You have an obligation to preserve the ideals of Marines who died to preserve freedom. This obligation is 184 years old. We have never failed in that trust. We never will."

Then the young men and the generals went to the piano for an hour of rousing song, separated by rank and experience but bound together in the proud isolation of an elite corps.

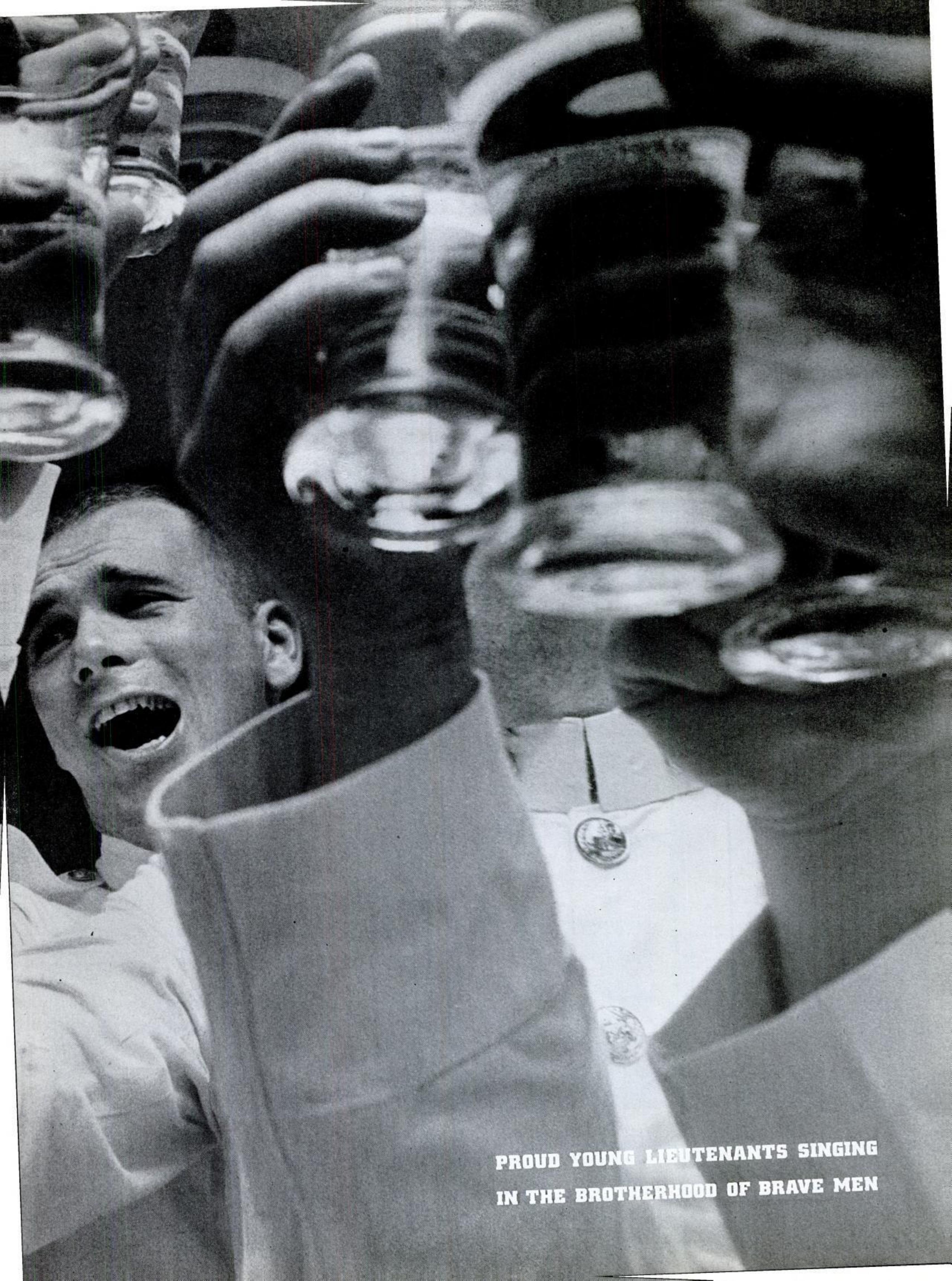


NEW OFFICERS of Alpha Company meet around globe for cocktails before dinner call on Mess Night.

GUEST GENERALS, Lemuel Shepherd (left) and Merrill Twining, join lieutenants for beer and song.

MARINES
CONTINUED





**PROUD YOUNG LIEUTENANTS SINGING
IN THE BROTHERHOOD OF BRAVE MEN**



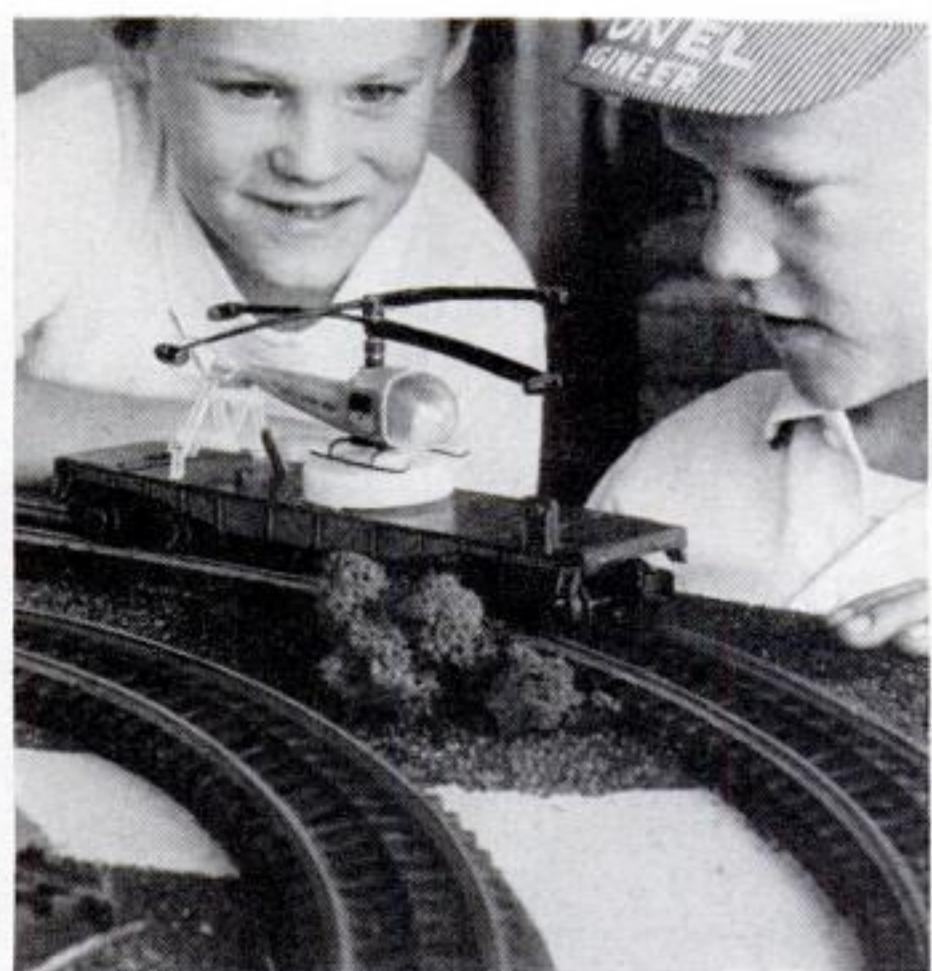
Thrills of the Old West are re-created by "The General," Lionel's new replica of a 19th Century "Iron Horse." Most important, a Lionel Train strengthens the ties between father and son. They stay close for the fun of it—and for the responsible manhood of the boy.

*Chuck Connors,
ABC-TV's Rifleman,
brings his own boys
a lesson out of the West!*

HOW A

This year, more parents than ever before will grow closer to their youngsters... more youngsters will grow closer to maturity... with exciting Lionel Trains

The new generation of parents is turning to Lionel for help in assuring the future self-control and initiative of their children. Leading psychologists say they're doing the right thing. Chuck Connors, like many fathers, treated his sons to a Lionel layout. Now, every day, he sees the adult personality taking shape. It reflects in a child's homework, in his manner of dealing with people. *You can start your youngster on this path to maturity with a Lionel Train—complete, ready to run—for less than \$20!*



The sky's the limit on fun with Lionel's Helicopter Car. And the sky's the limit for a boy's imagination as the helicopter actually takes off and flies.



PHOTOGRAPHED BY WAYNE MILLER
IN THE CALIFORNIA HOME OF CHUCK CONNORS

*"The General's" comin' 'round a bend
with the authentic look of the Old West trains you see on
Chuck's TV show. It's an old-timer, sure, but it takes as much
co-ordination to run it as one of those sleek diesel jobs.*

FAMILY GROWS...TOGETHER



Betty Connors
gets a kick out of watching her
four boys "boss" their Lionel
layout. She and Chuck share in all
the fun—by building scenery
and landscapes—with the
satisfaction of knowing that model
railroading will help their
children become responsible
citizens of tomorrow.

Food for thought!
Lionel's new Traveling Aquarium
car is just one example of the
hundreds of educational and
thought-provoking accessories
that prepare a boy for manhood
while giving him hours of fun today.



Young man with vision—Kevin takes an interest in the West,
of course, and "The General's" okay. But he'll take the
Space Age any day! Takes a real man to operate
Lionel's Missile Launchers.

"I save \$5.40 a roll
with my new Aires
Viscount—but that's
not why I bought it!"



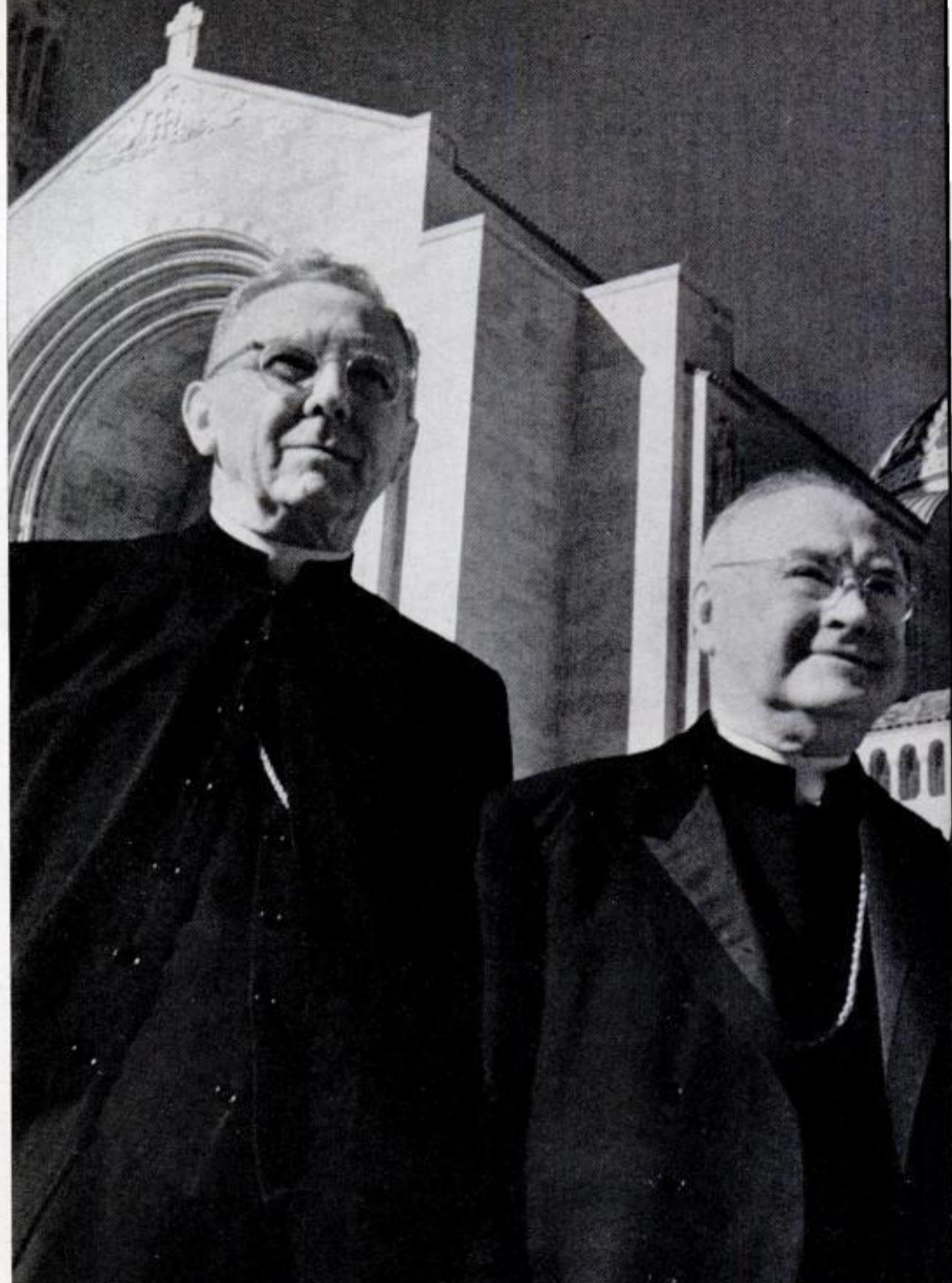
With that fast f:1.9 lens on my new Aires Viscount, I can shoot indoors *without flash!* Every time I click the shutter, I save the price of a bulb —up to 15¢ a shot. That's \$5.40 a 36-exposure roll! But that's not the *big* reason I bought it. No. And it wasn't only the bright dual-frame finder. Or the 1 to 1/500-sec. shutter. Or the new flip wind lever or the happy \$69.95 price tag. (Case, \$12.50.) What *really* got me was that Aires quality and craftsmanship. You can *feel* it! Yes. Pick up a Viscount and see!

By the way, if you want one of the world's greatest *interchangeable-lens* cameras—with built-in meter—see the new Aires V (with f:1.9 lens). \$129.95. Case, \$15.00.


Aires
Viscount, \$69.95 Case packaged
w/camera, \$12.50

Ask for Aires cameras and new accessories at photo retailers everywhere. For literature, write Department L30.

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DISTRIBUTORS... UNITED STATES: Arel Inc. • Movie Supply of Hawaii, Ltd. • CANADA: Shiro (Canada) Ltd.



IN WASHINGTON, Cardinal-elect Meyer (right) joins three other U.S. cardinals in front of Roman Catholic National Shrine of the Immaculate





Conception. From left are James Francis Cardinal McIntyre of Los Angeles, Francis Cardinal Spellman of New York, Richard Cardinal Cushing of Boston.

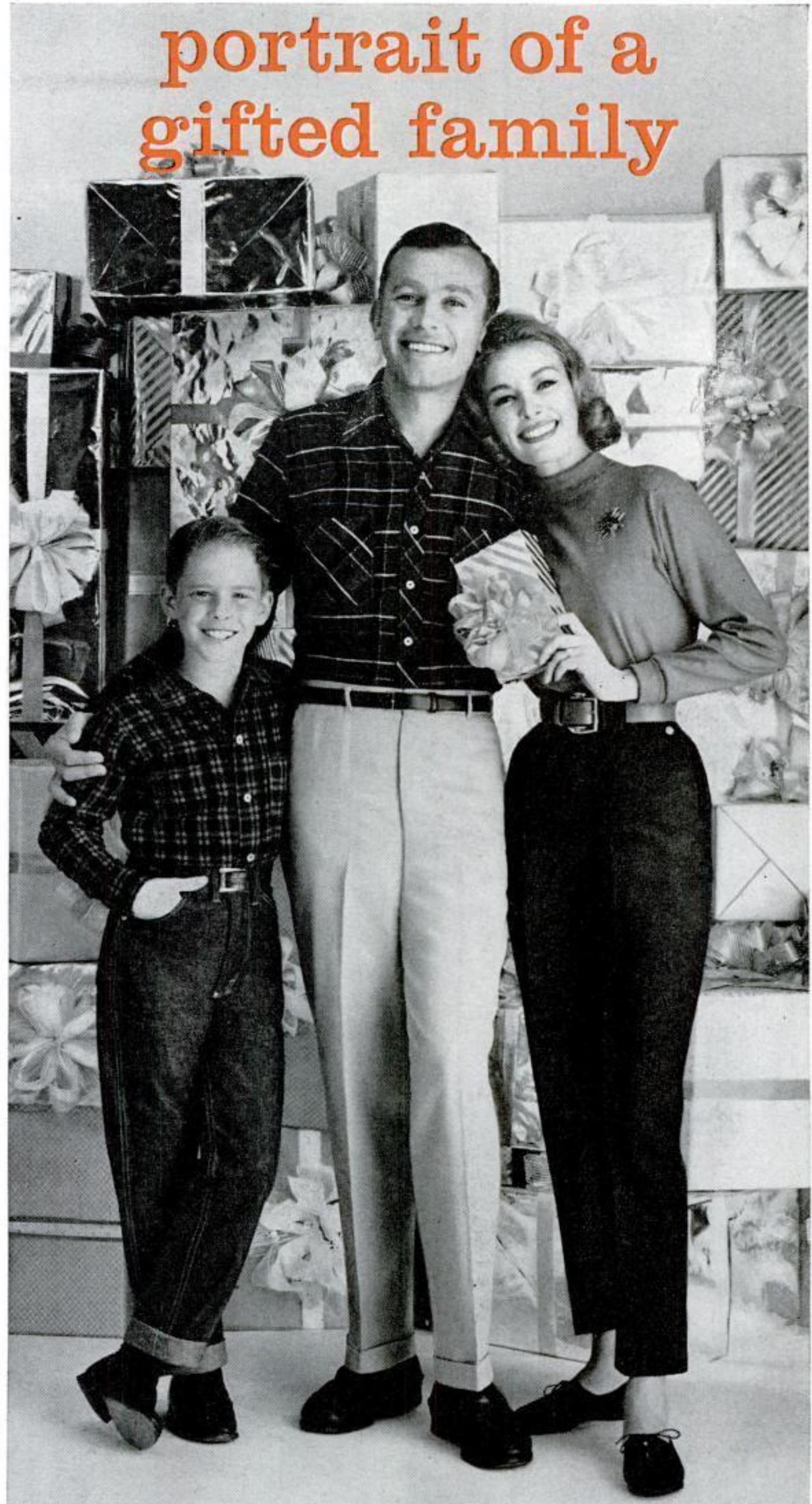
Midwestern Cardinals

TWO U.S. DESIGNATES HAIL FROM MILWAUKEE

For the first time in history, the U.S. last week had six Roman Catholic cardinals, a national total topped only by France's seven and Italy's 31. But the nomination of Archbishops Albert Meyer and Aloisius Muench to the Sacred College also changed the traditionally Irish look of the U.S. hierarchy. All four other cardinals are Irish-Americans with northeast associations. The two new ones are from the Midwest, both born in Milwaukee of German descent.

Common ancestry is as far as the resemblance goes. Archbishop Meyer, 56, is a stern and scholarly churchman who succeeded the late Samuel Cardinal Stritch last year in Chicago's two-million-strong archdiocese. Archbishop Muench (*left*), 70, has been bishop of Fargo, N. Dak. since 1935 but this has long been a nominal post. A Vatican diplomat, he has been papal nuncio to West Germany since 1951. After his elevation next month, with six foreign prelates, he will become the first U.S. cardinal to serve in the Vatican administration.

IN GERMANY, Cardinal-elect Muench stands on the balcony of his residence in Bad Godesberg.



Leesures for Christmas—the easy way to give and live. They've hit the jackpot all right *this* Christmas... Leesure slacks and shirts included! These "go" clothes were *made* for giving—sensibly priced, superbly tailored. Styled for free and easy living—and ruggedly built to take the knocks! If *you're* giving to guys or gals on the go, give 'em Leesures. **"Classic" slacks for men.** Classic, tapered... slim and trim. Fine quality polished cotton. Easy to wash and iron. Latest style details and handsome colors. Only \$4.95. **Lee Riders for boys.** Real cowboy pants—and tough as they come! Top-quality, Sanforized denim. Scratch-proof rivets. Double knees or regular. In "Slims," "Regulars" and "Huskies." **"Frontier Lady" slacks for women.** Authentic Western styling... tapered for slimness and trimness. Fancy dart belt loops, side zipper, pearl snap fasteners. In Sanforized, washable, blu-fast® denim. About \$4.75. And wonderfully tailored Lee shirts start at \$2.99.

Leesures by Lee

H. D. LEE COMPANY, INC., KANSAS CITY, MO. © 1959



THE WELL-EQUIPPED PAD

A Beat's entire "pad" or household, as re-created in studio shot using paid models, contains all the essentials of uncomfortable living and consists of the following: 1 Beat chick dressed in black, 2 coal

stove for heating baby's milk, drying chick's leotards and displaying crucifix-shaped Mexican cow bells, 3 naked light bulb, 4 hot plate for warming espresso coffee pot and bean cans, 5 marijuana for smoking, 6 posters from old poetry readings and jazz concerts, 7 paperback library of Beat classics,

8 crates which serve as tables and closets, 9 hi-fi loudspeaker, 10 typewriter with half-finished poem, 11 bearded Beat wearing sandals, chinos and turtle-necked sweater and studying a record by the late saxophonist Charlie Parker, 12 Italian wine bottle, 13 empty beer cans, 14 ill-tended plant, 15 current

The Only Rebellion Around

BUT THE SHABBY BEATS BUNGLE THE JOB IN ARGUING, SULKING AND BAD POETRY

by PAUL O'NEIL, *LIFE Staff Writer*

If the U.S. today is really the biggest, sweetest and most succulent casaba ever produced by the melon patch of civilization, it would seem only reasonable to find its surface profaned—as indeed it is—by a few fruit flies. But reason would also anticipate contented fruit flies, blissful fruit flies—fruit flies raised by happy environment to the highest stages of fruit fly development. Such is not the case. The grandest casaba of all, in disconcerting fact, has incubated some of the hairiest, scrawniest and most discontented specimens of all time: the improbable rebels of the Beat Generation, who not only refuse to sample the seeping juices of American plenty and American social advance but scrape their feelers in discordant scorn of any and all who do.

This penetrating threnody has been going on ever since the Korean War, but it is astonishing how seldom the noise has been understood. The wide public belief that the Beats are simply dirty people in sandals is only a small if repellent part of the truth. Any attempt to list the collective attitudes of Beat-dom, it must be admitted, would be foolhardy in the extreme. Most of its members are against collectiveness of any description, a great many of them even refuse to admit there is any such thing as a Beat Generation, and most of them spend hours differing vehemently with their own kind. Individual Beats, however, in the course of what might be described as the Six Year War Against the Squares, have raised their voices against virtually every aspect of current American society: Mom, Dad, Politics, Marriage, the Savings Bank, Organized Religion, Literary Elegance, Law, the Ivy League Suit and Higher Education, to say nothing of the Automatic Dishwasher, the Cellophane-wrapped Soda Cracker, the Split-Level House and the clean, or peace-provoking, H-bomb.

Beat philosophy seems calculated to offend the whole population, civil, military and ecclesiastic—particularly and ironically those radicals of only yesterday who demanded a better world for the ill-fed, ill-clothed and ill-housed of the Great Depression and who still breathe heavily from proclaiming man's right to work and organize. Hard-core Beats want freedom to disorganize and thus to ensure full flowering of their remarkable individualities. They

are against work and they are often ill-fed, ill-clothed and ill-housed by preference. The Negro, it is true, is a hero to the Beat (as are the junkie and the jazz musician), and he is embraced with a fervor which San Francisco's anarchist poet Kenneth Rexroth sardonically defines as "crow-jimism." But it seems doubtful that antisegregationists or many Negroes could take comfort in this fact. The things the Beat treasures and envies in the Negro are the irresponsibility, cheerful promiscuity and subterranean defiance which were once enforced in him during his years of bondage. A middle-class Negro would be hopelessly square. Novelist Norman Mailer, a devoted follower of hipsterism, calls the Beat movement the cult of the White Negro and glibly suggests that its members seek the "constant humility" of Negro life in order to emulate its "primitive . . . joy, lust, and languor. . . ." But the Beat Generation can be much more accurately described as a cult of the Pariah. It yearns for the roach-guarded mores of the skid road, the flophouse, the hobo jungle and the slum, primarily to escape regimentation. It shares these with Negroes, when it does, only by coincidence.

Squares are tragic saps

UNLIKE England's Angry Young Men who know what they want of society and bay for it with vehemence, the Beat finds society too hideous to contemplate and so withdraws from it. He does not go quietly, however, nor so far that his voice is inaudible, and his route of retreat is littered with old beer cans and marijuana butts. The industrious square, he cries, is a tragic sap who spends all the juices and energies of life in stultifying submission to the "rat race" and does so, furthermore, with no more reward than sexual enslavement by a matriarchy of stern and grasping wives and the certainty of atomic death for his children. Thus, say the Beats, the only way man can call his soul his own is by becoming an outcast.

Little of this is as remarkable as the Beats like to think. Bohemianism is not new to big American cities, and the whisky bum was a familiar U.S. figure long before the advent of

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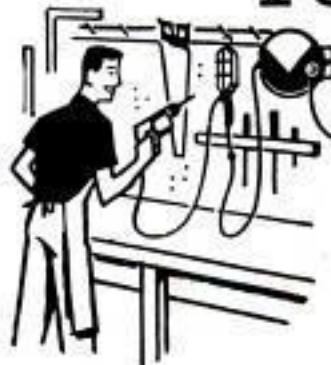
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jazz favorite of Beats, Miles Davis's *Kind of Blues*, 16 guitar, 17 record player, 18 Beat poetry leaflet (*Abomunist Manifesto*), 19 bare mattress, 20 bongo drums for accompanying poetry reading (guitar is also so used), 21 cat, 22 Beat baby, who has gone to sleep on floor after playing with beer cans.

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BEATS CONTINUED

the western railroad. The recluse and the neurotic artist are as old as time, and most of the Beats' more outrageous attitudes were trumpeted long ago by nihilists, Dadaists and a thousand and one convocations of those crackpots and screwballs who have bloomed so luxuriantly down through the American years. There is, however, one enormous difference. While most of the forerunners of Beatdom were ignored by the general populace, the Beat Generation itself has attracted wide public attention and is exerting astonishing influence.

It is seldom out of the news for long, and there are few Americans today to whom the word Beat or the derisive term, Beatnik, does not conjure up some sort of image—usually a hot-eyed fellow in beard and sandals, or a "chick" with scraggly hair, long black stockings, heavy eye make-up and an expression which could indicate either hauteur or uneasy digestion. "Beat talk," a narrow and repetitive argot mostly stolen from jazz musicians, narcotic addicts and prostitutes, is rapidly becoming a part of American idiom. It relies heavily on such words as "cat," "dig," "bug" and "cool," substitutes "Spade" for Negro, "head" for narcotic user, and utilizes the word "like" as a means of beginning almost any sentence.

A Beat-inspired fad for public recitation of verse has not only caught on in big cities and college towns but has given the very word, poetry, a new and abrasive connotation. A calculated vulgarity is part of the Beat act, and a good many of these performances are conducted in an atmosphere not unlike that which attended the bare-knuckle prizefights of the last century. Awareness of the Beat message is almost a social necessity today, and the name-dropper who cannot mention Beat Novelist Jack Kerouac (*On the Road*, *The Dharma Bums*), Allen Ginsberg (the Shelley of the Beat poets whose *Howl and Other Poems* has sold 33,000 copies) or Lawrence Lipton (author of last summer's best-seller, *The Holy Barbarians*) is no name-dropper at all.

Armies of Americans experience a sense of tongue-clucking outrage at the antics of Beatdom's more strident practitioners, but most of them also experience a morbid curiosity about them. All sorts of entrepreneurs have rushed in to capitalize on this fact. The cellar nightclubs, espresso shops and coffeehouses which have lately sprung up are a direct result of public interest in the Beat Generation. Although they are patronized mostly by young hounds of the Volkswagen and Tweeter-Woofer cliques, they are popularly believed to be the sort of dens in which Beatniks hang out. In some cases their proprietors keep a tame or house Beat on the premises to shout crude verse at the customers. A radio soap opera, *Helen Trent*, now includes a Beat character, and a Beatnik has been drawn into the comic strip, *Popeye*. M-G-M's motion picture *The Beat Generation* is dedicated to the proposition that Beats are terrible fellows with women, and the cover blurb of the paperback *Beatnik Party* states invitingly that they are "crazed with strange desires" and victims of "sinful passions."

The pervasive rag, tag, and bobtail of humanity which has set off all this uproar is a confusingly diffuse phenomenon, but it can be roughly divided into three main groups. The bulk of it is comprised of those mobs of "sick little bums" who emerge in any generation—the shabby and bearded men, the occasional pallid and sullen girls—who startle the tourists in San Francisco's North Beach section, inhabit the dreary "pads" of Venice West in Los Angeles, and lounge in the doorways and cheap cafeterias of New York's Greenwich Village.

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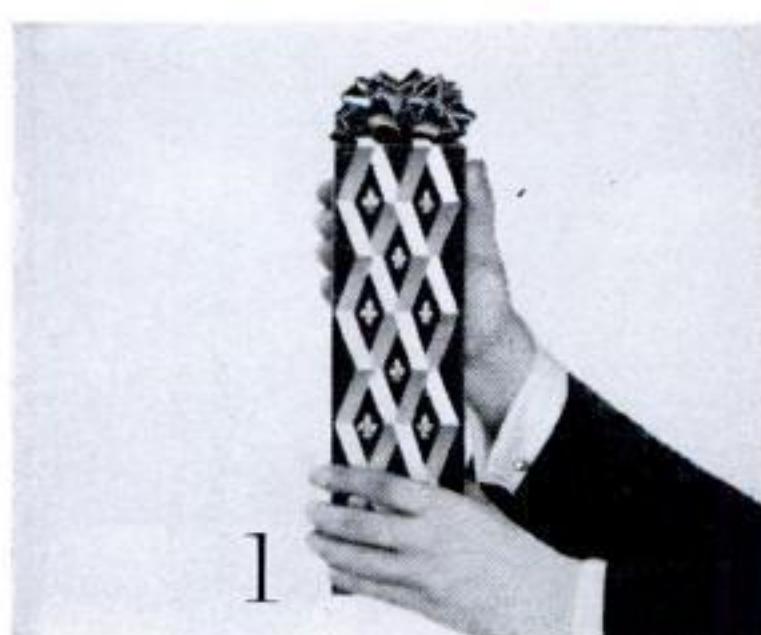
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BEATDOM'S GRAND OLD MAN. Jack Kerouac, watches with friend during New York filming of Beat movie *Pull My Daisy*, adapted from a Kerouac play.

BEATS CONTINUED

People very like them distributed pamphlets for the Communists in the 1930s, or muttered of anarchism and cadged drinks in the speakeasies of the 1920s, and then as now thirsted cunningly for the off-beat cause which could provide them with some sense of martyrdom and superiority. They are talkers, loafers, passive little con men, lonely eccentrics, mom-haters, cop-haters, exhibitionists with abused smiles and second mortgages on a bongo drum—writers who cannot write, painters who cannot paint, dancers with unfortunate malfunction of the fetlocks. Around this bohemian cadre wanders a second group—an increasing corps of amateur or weekend Beats who have jobs and live the comfortable square life but who seek the "cool" state of mind, spread the Beat message and costume themselves in old clothes to ape the genuinely unwashed on Saturday nights.

Both these groups, however, are only reflections of the most curious men of influence the 20th Century has yet produced: the Beat poets. The poets, almost to a man, are individualistic and antisocial to the point of neuroticism. They are dissidents so enthralled with their own egos and so intent on bitter personal complaint that they would be incapable of organizing juvenile delinquents in a reform school. But the Beat Generation is their baby for all that, and the country's current Beat-consciousness is their doing. This is not to say that the bums, hostile little females and part-time bohemians of the Beat Generation would not have been bums, hostile little females and part-time bohemians anyhow. But without the slightest missionary intent the poets have provided them with a name, the fuel of self-justification and attitudes guaranteed to "bug the squares."

The chief architects of the Beat Generation are Poet-Novelist Jack Kerouac and Poet Allen Ginsberg, the only valid guideposts to be used in determining just when it all began. In a large sense Beatdom is a product of postwar disillusionment and restlessness. One Beat poet maintains that the real beginnings occurred as early as 1949 when a good many of today's Beat activators and heroes were living in gritty desolation on the fringes of Greenwich Village and sneering at New York's leftover bohemianism. But since this poet is a narcotic addict who also recalls with vast nostalgia that 1949 was a year when the price of heroin fell from \$10 to 30¢ a capsule in New York "and like you could buy it at the corner grocery store," this view must be discounted as sentimentality. Beatdom's year of emergence must be set at 1953. This was the twelvemonth when Ginsberg and a good many other bohemians followed Kerouac (who had begun his western visitations in 1949) to San Francisco, decided this was the place, and began scratching away at works which set much of the tone of the Beat world and steered American bohemianism toward the West.

Kerouac is a husky, dark-haired fellow of French-Canadian ancestry who might be described as the only *avant-garde* writer ever hatched by the athletic department at Columbia University. Impressed by his prowess as a high school star in Lowell, Mass., Columbia football scouts brought him to New York to play at Baker Field—but also brought him within range of big-city bohemianism. Kerouac began reading Thomas Wolfe, grew "black, broody and poetic," tired of his labors as a subsidized halfback and in 1941, his sophomore year, abruptly walked out on the team and higher education. In the years afterward he worked variously as a sportswriter, a gas station attendant, a merchant mariner and a railroad brakeman and bummed around the country with other garrulous wanderers. One of these companions, Neal Cassidy, became Dean Moriarty, the hero of Kerouac's second published work, *On the Road*, and is consequently regarded as a Beat saint. (Cassidy, known to his more jocular intimates as the "Johnny Appleseed of the Marijuana Racket," is currently doing five years in San Quentin for selling same.)

Kerouac's contributions to Beatdom are priceless. In *On the Road*

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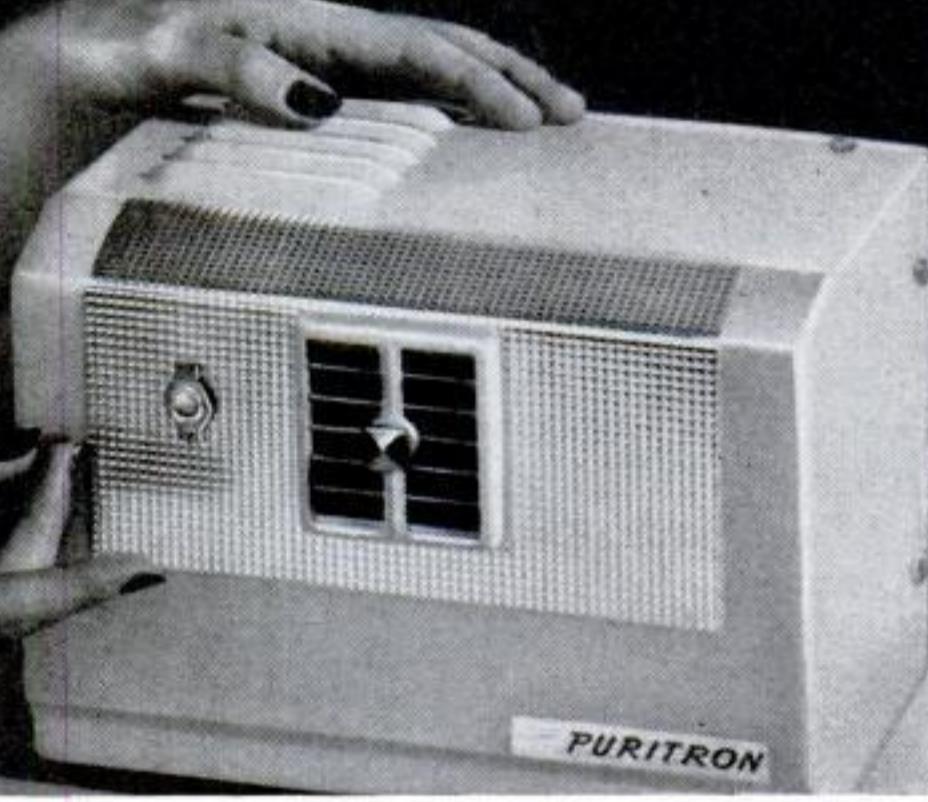
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HORSING AROUND during filming of *Pull My Daisy*, Allen Ginsberg (right) makes a scary face at Gregory Corso, who makes a motion as if to shoot him.

BEATS CONTINUED

he celebrated the Beat tradition of bumming across the country and the delights of drinking with cheap Mexican tarts, and he is widely heralded for coining the phrase "the Beat Generation." He denies publicly that he has ever rewritten a line (anyone who has sampled the goulash-like texture of his prose would be inclined to believe him implicitly) and has thus contributed heavily to one of the Beat Generation's guiding misapprehensions: that anything which pops into the Beat mind is worth putting down on paper. Kerouac has also been a leader in the use of uninhibited or "natural" public behavior. One of his finest hours occurred one night last fall when he took part, with other Beat poets, in a "reading" at Manhattan's Hunter College. The audience, bored and restive after a half hour of Kerouac reciting Kerouac, called on him to spare them further suffering, and he gave vent to his feelings by lurching noisily back and forth across the stage during the rest of the program, at one point trying on another speaker's hat and later attempting to wrest back the microphone.

Although Allen Ginsberg has been less publicized, his contributions to Beatdom are probably more important than Kerouac's. Ginsberg, a slight, dark, bespectacled and harmless-looking fellow of 33, grew up in Paterson, N.J. Ginsberg's mother was sent to a public insane asylum when he was very young and spent her declining years there (Ginsberg himself spent eight months in a mental hospital in 1949), and this experience seems to have induced in him a wildly articulate and unreasoning sense of terror and protest, which, combined with a shameless exhibitionism, has dominated his life. Ginsberg, like Kerouac, attended Columbia University. He was suspended for writing an obscene and derogatory three-word phrase about Jews on a clouded classroom window with his forefinger. This act confounded as well as mortified university officials ("But he's a Jew himself!" cried one professor) and has caused thousands of man-hours of excited Beat conversation ever since.

No Beat work has so startled the public or so influenced the Beat mind as Ginsberg's long poem, *Howl*, an expression of wild personal dissatisfaction with the world which was written in 1955 while he was encamped in a furnished room in San Francisco. *Howl* begins:

"I saw the best minds of my generation destroyed by madness, starving hysterical naked, dragging themselves through the negro streets at dawn looking for an angry fix . . ." and goes on to discuss "angelheaded hipsters . . . who were expelled from the academies for crazy & publishing obscene odes on the windows of the skull. . . ." *Howl*, as it gathers steam and momentum, reflects Ginsberg's public and repeated boasts that he is a homosexual, and his habit of implying that he is a heroin addict (he is not). It also makes free with perverse allusion in a fashion calculated to make the squares run for the cops. Both its literary style and the fact that it was pronounced fit for human consumption in 1957 after an obscenity trial in San Francisco seem to have made a profound impression on lesser Beats.

Ginsberg's influence, however, extends beyond poetry. He has been one of the first to insist that the Beat Generation is a religious phenomenon and that Beat (i.e., resigned, abject, pooped, put-upon, disgusted) really stands for Beatitude. "I have seen God," says Ginsberg. "I saw him in a room in Harlem." Ginsberg is also among the most vehement of the Beats who insist that U.S. citizens have a constitutional right to all the narcotics they want, a right that is being abridged by the government in Washington. Like most Beats he is a marijuana

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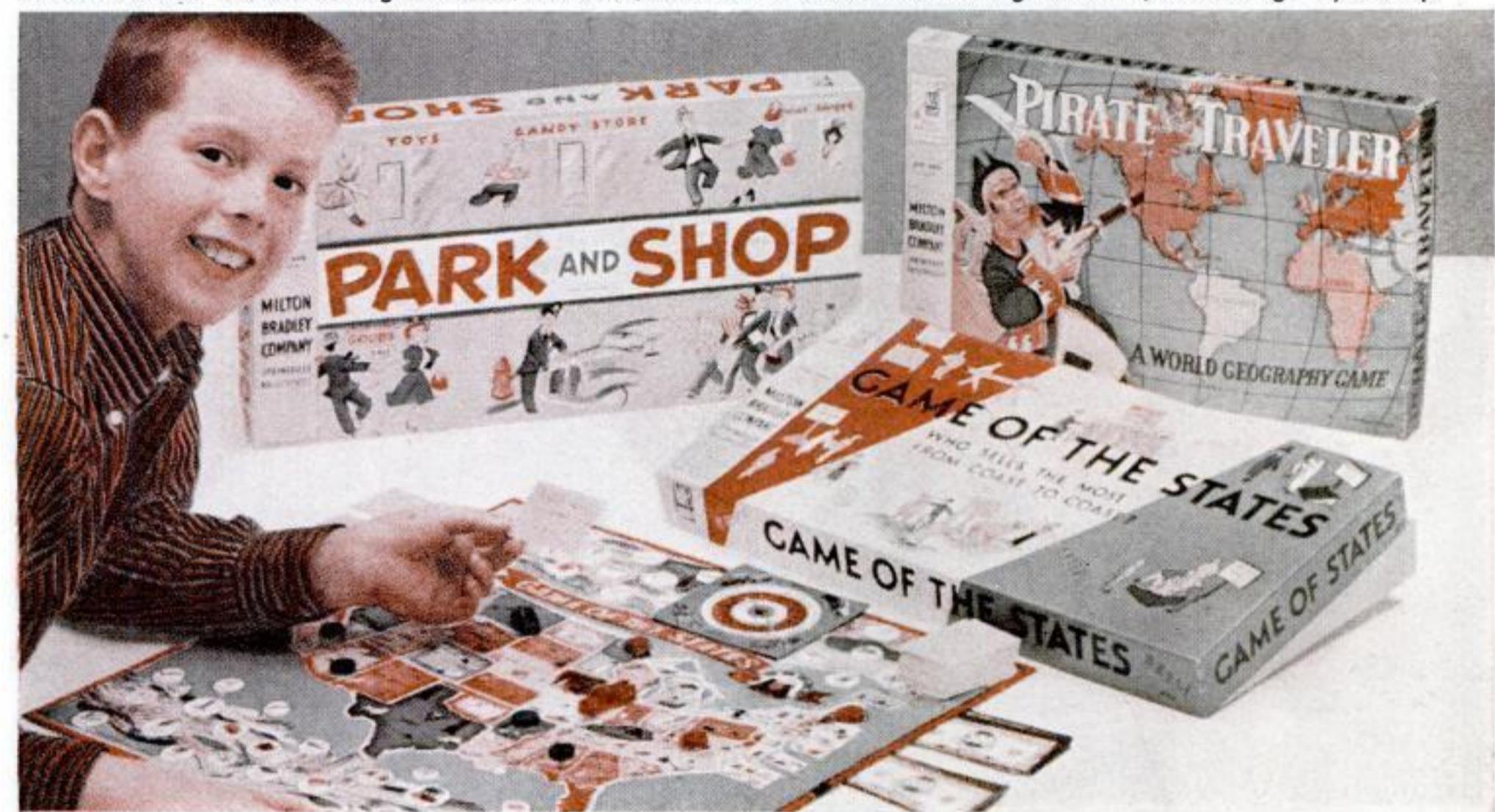
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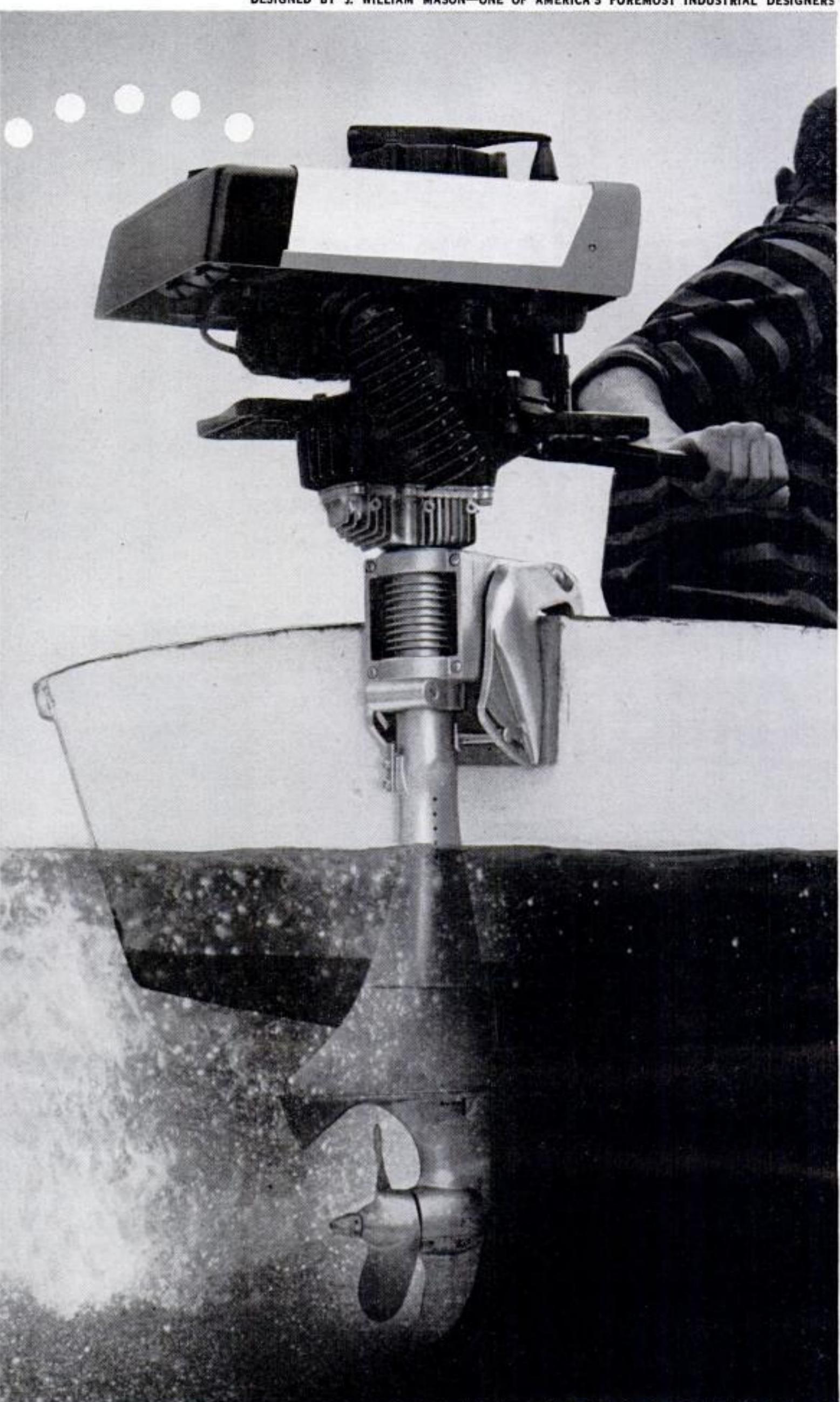
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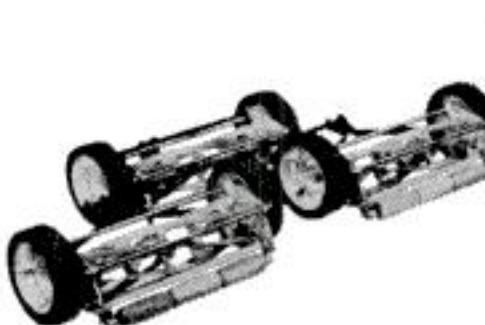
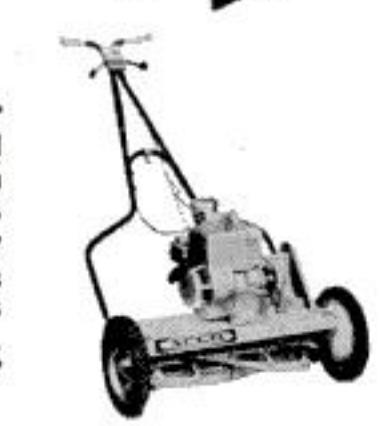
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BEATS CONTINUED

smoker and is particularly enraged because this weed "which is better for you than whisky" is illegal. He also cries that there is a plot between the Mafia and the Administration to keep up the price of heroin, morphine and cocaine. Listening to him deliver his opinions on this subject is an experience very much like sharing a room with a wind machine. Only political venality, he implies, prevents legalized addiction and cheap narcotics for American addicts. "We're treating junkies," he says, "like the Nazis treated the Jews."

Ginsberg has a built-in sense of the theatrical and can out-embarrass most humans—although he met his match in an odd interview with Britain's equally theatrical Dame Edith Sitwell last year. "My, you do smell bad, don't you," said Dame Edith on being introduced. "What was your name again? Are you one of the action poets?" Ginsberg, genuinely taken aback at this beastliness from one he had fondly conceived to be a fellow genius, reached nervously for a cigaret. "Is that a narcotic one?" cried his inquisitor. "Does it contain heroin?" "No," said Ginsberg, struggling like a western badman trying to get a six-gun out of his bedroll, "but I've got some here. Do you want a shot?" "Oh, dear no," said Dame Edith. "Dope makes me come out all over spots." This, however, was only a minor setback.

Ginsberg is the lion of the poetry-reading circuit. He declaims his own startling verse with wild fervor, and hecklers attack him at their peril. At a recitation in Los Angeles last year a man stood up and demanded to know what Ginsberg was "trying to prove." "Nakedness," said Ginsberg. "What d'ya mean, nakedness?" bawled the unwary customer. Ginsberg gracefully took off all his clothes.

Although hundreds of Beats write poetry, or say they do, only about a dozen are of any note. Ginsberg's leading disciple is Gregory Corso, who shares a dingy slum apartment off Manhattan's Bowery with him and a touseled, sheeplike young man named Peter Orlovsky. (Orlovsky, who occasionally writes a poem of his own, is noted mostly for being Ginsberg's constant companion.) Corso, who served a stretch in Dannemora before producing such poems as *Don't Shoot the Warthog* and *Bomb*, is described by admirers as a "charming child of the streets." He boasts that he has never combed his hair "although I guess I'd get the bugs out of it if I did."

A fix at the altar

PHILIP LAMANTIA and Mike McClure of San Francisco are leading exponents of a Beat cult which believes true poetic effects are best achieved through an "ecstatic illumination" induced by what Lamantia calls "the heroic medicines": heroin, opium, mescaline, marijuana, peyote. Lamantia is a tiny, erratic and gentle being with dark hair cropped short along his forehead and a pale, delicate, saintlike face. He has been a heroin addict, although he professes to have kicked the habit by smoking opium for nine months. He is a Catholic and an impassioned student of theology who has convinced himself that the use of drugs to obtain visions does not conflict with the canons of the Church ("Philip," say his raffish friends, "is trying to get a fix at the altar"). Lamantia was a contributor to the surrealist magazine, *View*, at 15 and was much praised by its readers. Now 31 and convinced that life has been "a ball," he lives in fleabag hotels on money doled out by his widowed mother. Unlike many of his colleagues, he can be a delightful conversationalist, but his poetry is often close to gibberish. *Christ*, which leads off a volume of his verse entitled *Ekstasis*, begins thus:

Death, sunrises
Beatific the winter's
rise. Blanch light
on rivers seen unseen
Born CRYSTAL FLESH
FISH IN A CLOUD
LIGHT LIFE

McClure, another small, handsome man, is married (to a working schoolteacher) and has a baby daughter. He was employed until recently as an attendant and towel dispenser at Riley's gym, a San Francisco muscle-building emporium, but has abandoned gainful toil and hopes he has "quit working forever." McClure has achieved hallucination by eating peyote buds, but he gave up the practice last autumn on the theory that his new visionary look at the world would last his lifetime without further medication. He has since endured an emotional letdown he calls "my nine-month dark night of the soul." He is convinced, however, that scientists are preparing to alter the chemical make-up of the human race so that everyone will eventually be born with the privilege of "peyote vision." After that? "All will be chaos, carnage and beauty."

For sheer horror no member of the Beat Generation has achieved effects to compare with William S. Burroughs, who is regarded by

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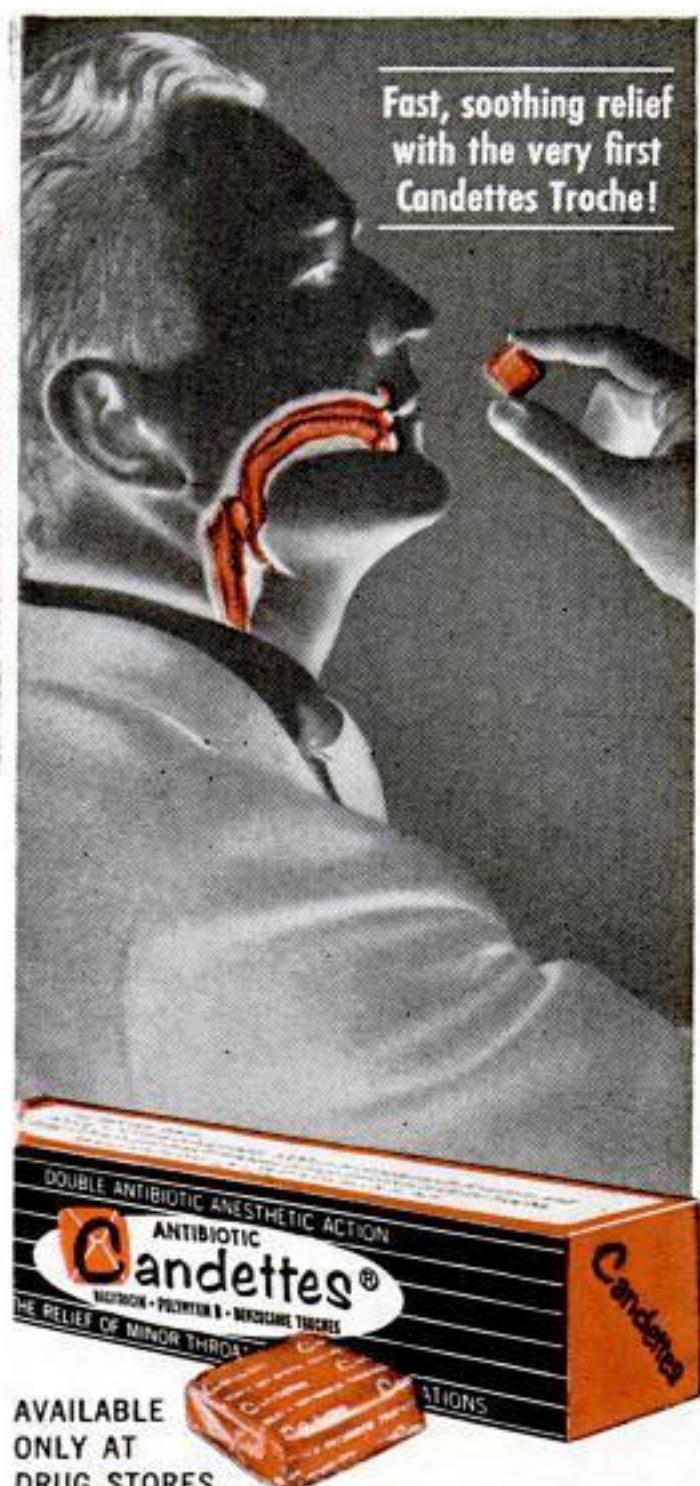
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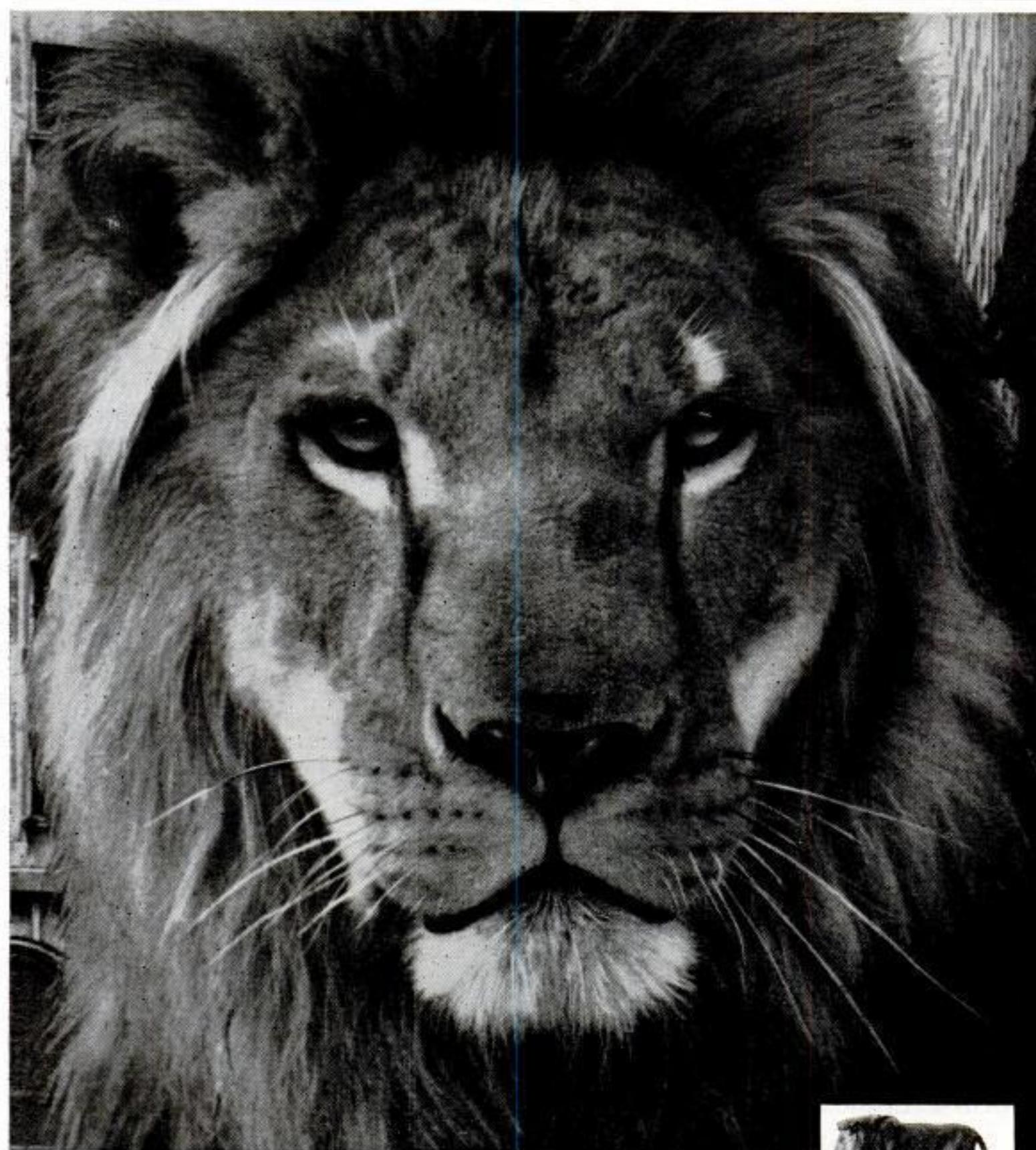
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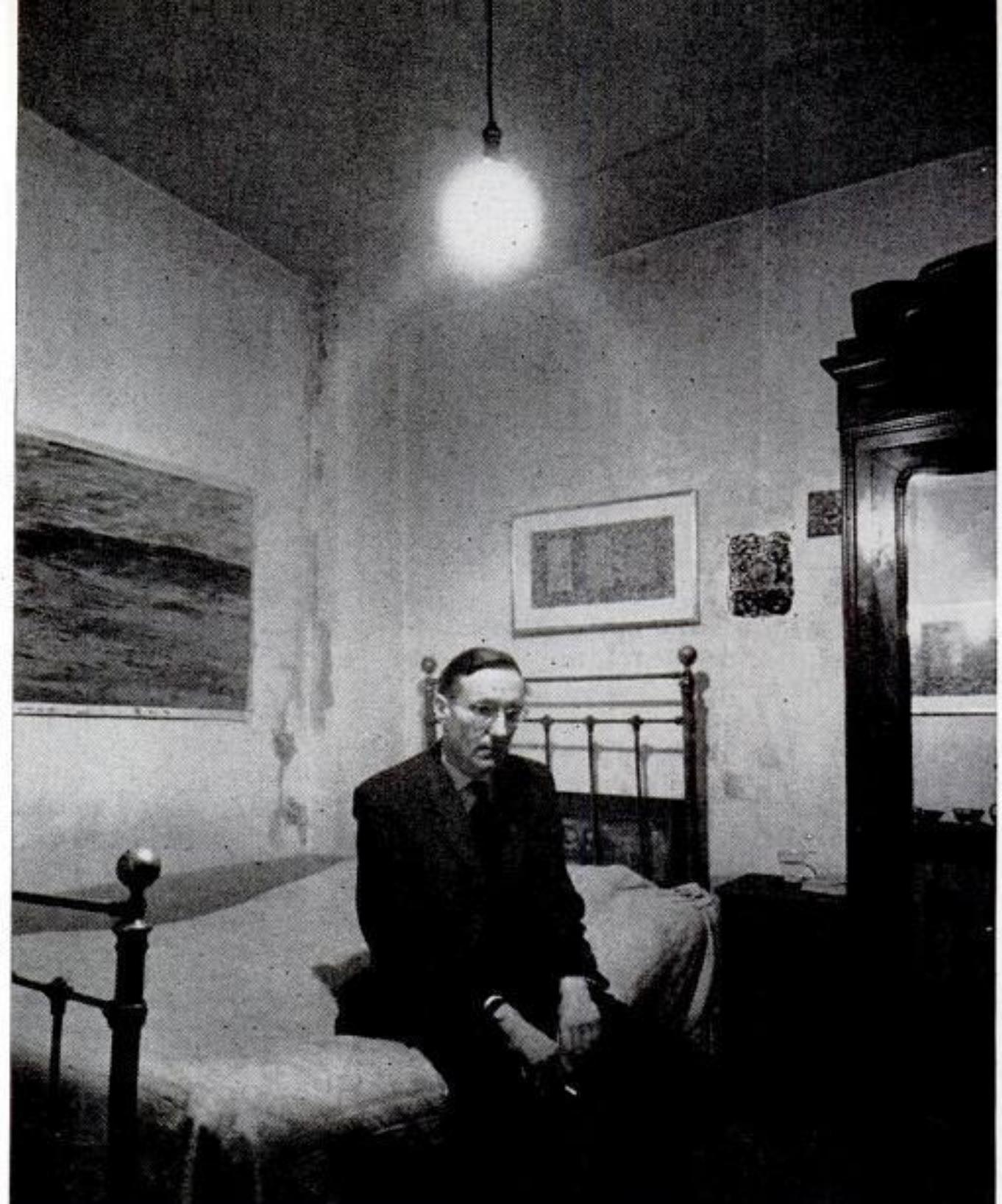
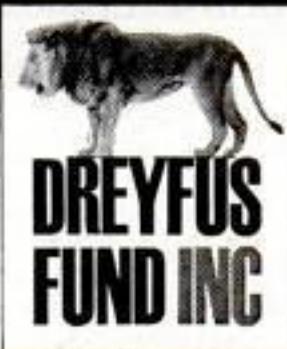
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EX-DOPE ADDICT William Burroughs, who describes drug-taking in *Junkie* and *Naked Lunch*, now lives in Paris in what has become known as Beat Hotel.

BEATS CONTINUED

many seekers after coolness as the "greatest writer in the world." A Harvard man and an offshoot of the wealthy St. Louis family, Burroughs is now 45, a pale, cadaverous and bespectacled being who has devoted most of his adult life to a lonely pursuit of drugs and debauchery. He has, first in Mexico and then in Tangier, dosed himself with alcohol, heroin, marijuana, kif, majoun and a hashish candy—a regimen he once punctuated with a trip to South America to sample a native drug called yage. Between agonizing periods of ineffectual withdrawal he has rubbed shoulders with the dregs of a half dozen races. His works are three, *Junkie*, *Queer* and a last masterpiece, *The Naked Lunch*, recently published in Paris.

The Naked Lunch could be described as an effort to communicate the degradations of addiction in epic tones: "... you pinch up some leg flesh and make a quick stab hole with a pin. Then fit the dropper over *not in* the hole and feed the solution slow and careful. ..." Interspersed are hallucinatory scenes indicative of the "peeled nerves of junk sickness. ..." "Did any of you ever see Dr. Tetrazzini perform? I say 'perform' advisedly because his operations were performances. He would start by throwing a scalpel across the room into the patient and then make his entrance like a ballet dancer."

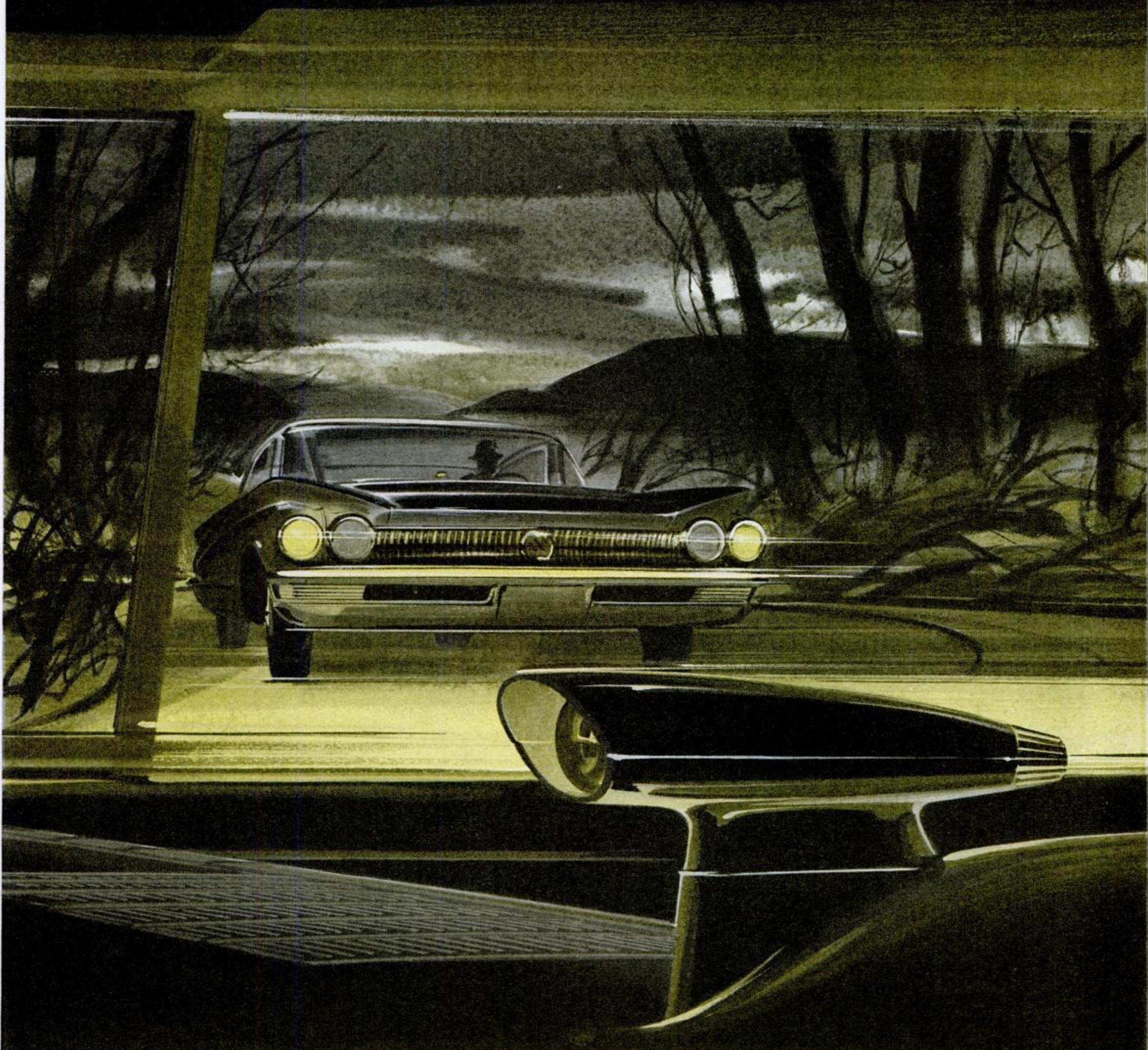
To this list of major Beat poets one peripheral figure, Lawrence Ferlinghetti, must be added. Ferlinghetti, a wartime naval lieutenant commander who studied in Paris under the G.I. bill, is the founder of San Francisco's City Lights Pocket Bookshop, which has become headquarters for Beatdom. A tall, quiet, pleasant man, Ferlinghetti encourages, publishes and defends Beat writers—and, ironically enough, writes better Beat poetry than most of them. Dozens of Beats have lately dashed off poems about the Crucifixion, but none of them has produced anything so startling as one of Ferlinghetti's efforts which was delivered before San Francisco television cameras with a dance interpretation by a girl named Avril Weber:

He was a kind of carpenter
from a square type place like Galilee
Who said the cat who really laid it on us all was his Dad
They stretch him on this tree to cool.
He just hangs there in his tree, looking real pattered out
and real cool.
And real dead.

The bulk of Beat writers are undisciplined and slovenly amateurs who have deluded themselves into believing their lugubrious absurdities are art simply because they have rejected the form, style and attitudes of previous generations and have seized upon obscenity as an expression of "total personality." They insist that poetry, until they leapt upon the scene, was written simply for other poets "and not for the people," but most of them not only write for but about

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INSPECTED AT PRINCETON, Beat Poet Mike McClure (right) talks to well-wishers before reading to students. Actual reading was greeted with boos.

BEATS CONTINUED

each other and regard the "people" as residents of Squaresville. While bawling of individuality, scores of them mimic each other as solemnly as preschool tots in play period.

If the general level of Beat writing is appalling, however, it is impossible to honestly discount all Beat literature. The astonishing views, self-defeating abhorrence of form, and pitiful personal lives of its authors have led a great many critics to do so, but it is too easy to forget that Poe was a drunk, Coleridge an opium eater and Vincent van Gogh a madman, and that a great deal of the world's art has a disconcerting way of getting produced by very odd types. A few Beat writers demonstrate that gift of phrase and those flashes of insight which bespeak genuine talent.

Allen Ginsberg, even at his most unreasonable, communicates excitement like a voice yelling from inside a police car. A young Negro, Robert Kaufman, who has produced a long, jumbled poem entitled *Abomunist Manifesto*, is capable of humor. "Abomunists," he announces, "never carry more than fifty dollars in debts on them," and he adds gravely that "licking postage stamps depletes the body fluids." Jack Kerouac has been unable (although he comes close) to disguise a real feeling for life as it is lived along the truck roads and tenderloins of America. For all his hideous preoccupation with man's lowest appetites, William Burroughs has a terrible and sardonic eye and a vengeful sense of drama, both made more startling by the fact that he has found the will to write at all. The Beat movement embraces undiscovered talent too: the young, troubled and dedicated artist often feels, today, that it is the only haven to which he can turn in his search for encouragement and understanding.

The Beat Generation, however, is primarily important in the U.S. as the voice of nonconformity, the fount of what might be described as a sort of nonpolitical radicalism. The Ginsbergs, Kerouacs and Corsos, like the dissidents who emulate them, are social rebels first and poets only second. Even as writers they seem more intent on revenging themselves on the squares and yowling at the world than on triumphs of literary composition. A great deal of their verse is written to be read aloud before audiences, and the most noted of them are performers, even demagogues, whose big moments have been public exhibitions of personal as well as literary eccentricity. If the poets did nothing but influence other lesser Beats, moreover, they would have to be considered the leaders of a social rebellion. It is a curious rebellion—unplanned, unorganized and based on a thousand personal neuroses and a thousand conflicting egos, but it is oddly effective withal. No matter what else it may be, it is not boring, and in the U.S. of the 1950s it is the only rebellion in town.

The Beat message is being spoken in innumerable unlikely places. Knots of self-professed Beats have come to the surface in Paris, Athens, Manchester and Prague—although the members of these overseas lodges, like Belgian baseball players, seem a little unsure of just what is expected of them and are doubtless unlikely to make the double play. In the U.S. there are few colleges without a cell of bearded Beatniks and fewer yet where some overtones of Beat philosophy have not crept into the minds of students in general.

Hairy evangelists of Beatdom have even collected troupes of semi or weekend Beats in the Midwest and South. In Cleveland an ex-sailor, ex-cook, ex-taxi driver named Wil Martin has become the flag-bearer by being "against creeping meatballism and voidism." Texas Beats are mostly types which California Beats scorn as "tourists,"

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BEATS CONTINUED

but their espresso shops have been burgeoning like locoweed in Houston, Dallas, Lubbock and Amarillo. Atlanta's Beats are considered by experts to be "not complete in their thinking," but still they work hard at nonconformity after business hours.

Bongo drums are beaten at Atlanta's all-night Beat parties, marijuana cigarettes ("left-wing Luckies" in the South) are sometimes smoked and, more daring yet, carefully selected Negroes are invited to rub shoulders with the jean-clad white folks. The Beats mix socially with Negroes in Washington, D.C., too, and as a result embryo non-conformists in both cities sometimes decide they have hopped the wrong rattler. "I was never so completely outraged as at the first Beat party I went to," says one indignant Atlanta belle who had planned to become a Scarlett O'Hara of the local weirdos. "We climbed a lot of rickety stairs, dodging the rats. The first thing I saw was a big smile with about 68 white teeth in a big black face. I was completely bug-eyed. But not the others. They were too far out. They just sat around looking foggy."

Secondary Beatsmanship is practiced, with local variations and an increasing snobbishness, in a good many other U.S. cities. But the true, hard-core Beats (who "put down" part-time Beats—occasionally—by taking one look and slowly shaping the word "wow" with the lips) hive almost exclusively in New York and on the West Coast, specifically in Los Angeles and San Francisco.

There are no fewer than 2,000 Beats in Los Angeles, mostly in the crumbling suburb of Venice West. They live with such basic furnishings as a mattress, a few cans of tinned food and a record player, recorder or set of bongo drums in abandoned stores or cheap rooms near the hot dog stands which mark the Pacific shore. San Francisco's North Beach section, because of its long tradition of bohemianism and because of its memories of early Beats, must still be considered the capital of Beatdom. Grant Street is its main drag, and two dingy, placard-plastered hangouts, The Co-existence Bagel Shop and The Place, are its Stork Club and "21." There are probably less than a thousand Beats in San Francisco now, some living in industrial districts and some camped in barren rooms over the spaghetti factories and Chinese sweatshops at the foot of Telegraph Hill, but they exhibit that air of uniqueness to be found in inhabitants of any temple. Beat existence and Beat attitudes are roughly similar, however, in both western gathering grounds.

Beat life is not nearly so enlivened by debauchery as the poets might suggest, the public might suspect or the Beats themselves might hope. True Beats seldom have much more money than is necessary for bare existence. Some get allowances from presumably sorrowing parents. Some work from time to time, usually at menial or unskilled tasks, but almost invariably they quit as soon as the rent money is put by or a foundation for unemployment checks adequately laid. Few indulge in heroin or even whisky, if only because they can seldom afford either. By and large they smoke marijuana when they can get it (Chicago "pot" is prized, New York marijuana considered inferior stuff) and drink cheap wine or beer. A bottle of wine or a few cans of beer, in fact, is adequate excuse for a Beat party, which consists, in many cases, simply of sitting on somebody's floor and listening silently to phonograph records.

The rare pad-sharing chick

BEATDOM is largely a male society, perhaps 10% of which is Negro. Few Beats are homosexual, although they tend to regard homosexuality with vast forbearance, and for all their wild talk about sex, the Beat orgy is largely a figment of their imagination. There are relatively few female Beats, and—girls being the practical creatures they are—the "pad-sharing chicks" about whom Beats talk so fondly and with such vehemence are few and far between. Even then they are usually so dominated by their own jangling complaints that romance seldom blooms for long. The boon Beats really seem to want from femininity, furthermore, is financial support, and the "chicks" who are willing to support a whiskery male are often middle-aged and fat. "The mature bohemian," according to North Beach maxim, "is one whose woman works full time."

By their very nature and appearance, Beats make cops nervous and property owners indignant, and no small part of Beat existence is spent in hopeless though wildly vocal scuffling with authority. The Los Angeles police, perhaps out of ennui produced by long acquaintanceship with other curious cults, seem to suffer the Beats with philosophical calm, although Venice homeowners have lately banded together to protest their existence, decry their propensity for making night hideous, and to moan about property values.

San Francisco's police have gone out of their way to give Beats a bad time. At one point they parked prowl cars or paddy wagons in front of the Bagel Shop and The Place for hours on end and

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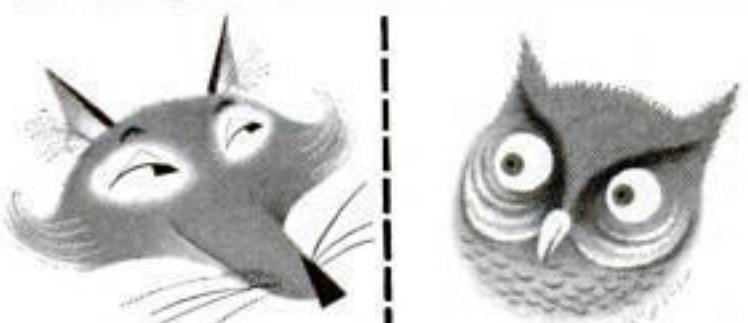
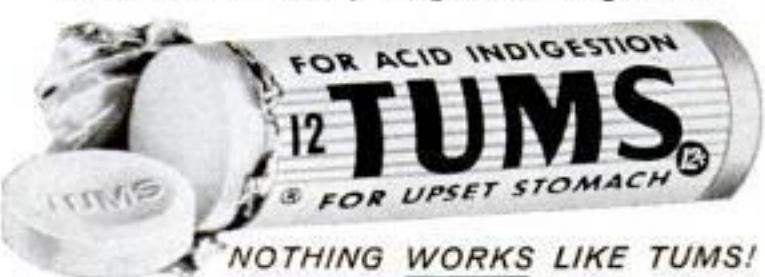


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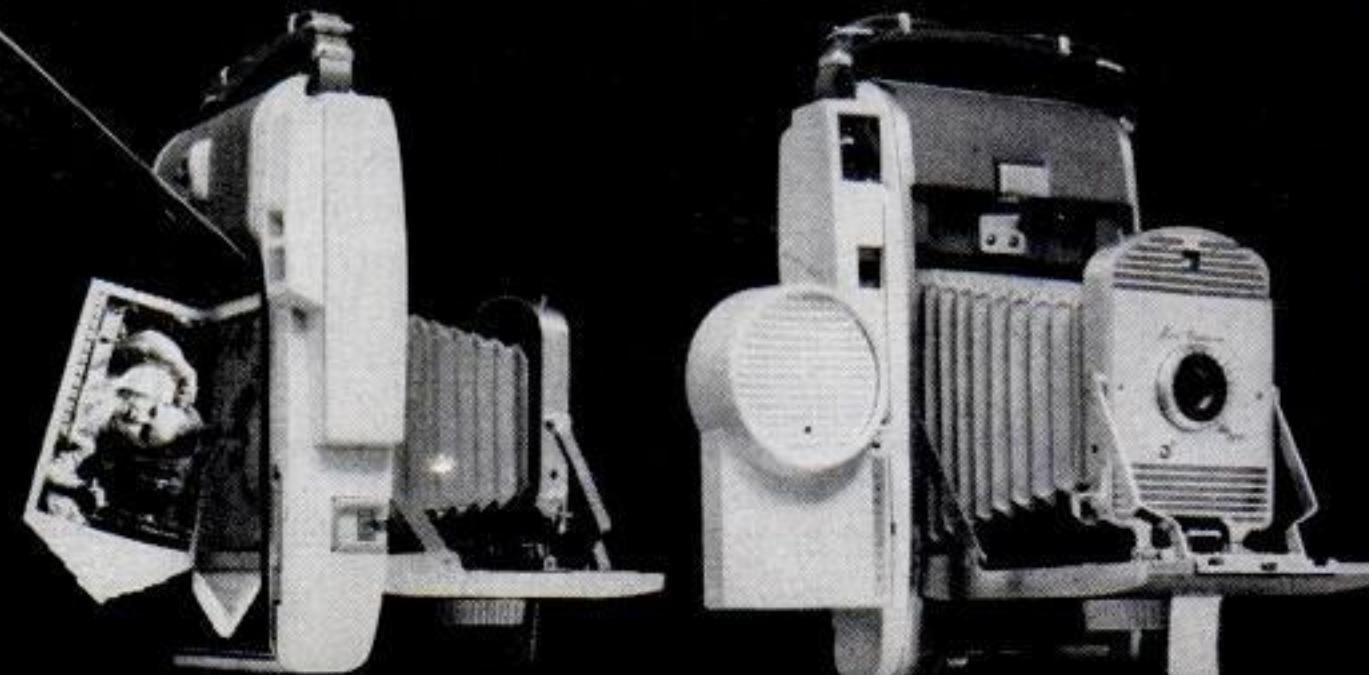




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light winks 1,000 times on a single bulb and battery—saves you \$100 in flashbulbs. If you have been wanting to get... or thinking about getting a Polaroid Land Camera—this is the Christmas.

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AT SAN FRANCISCO'S JEWEL BALL in Gold Room of Fairmont Hotel, Mrs. Robert C. Lewis in white (center, seated) is surrounded by (from left) Mrs.

Donald Covington, Mrs. Frank Chambers, Mrs. John H. Boyajian and Mrs. Douglas Dorn in harem costumes for floor show display of \$2 million in gems.

DRESS-UP TIME ACROSS U.S.

Rich gowns at luxurious parties bring in more-elegant-than-ever social season

All over America the evenings began to glisten with lustrous elegance and to echo with stylish revelry. From the Jewel Ball in San Francisco (above) to the Metropolitan Opera in New York the fall season brought out beautiful women in decorative gowns and dazzling jewelry, and escorts distinguished in evening capes, white ties and tails. The spectacle was striking for both its taste and opulence, and it reflected not only the good times of the celebrators but the good times of the whole U.S. The party-goers were enjoying all the traditional trimmings of luxury.

Leading women's stores report that sales of the most expensive gowns were up about 15% from last fall. So were the sales of champagne, and caviar at \$168 for a four-pound tin was selling, according to one of the country's biggest importers, "like it cost a whole lot less." Caterers were frantic to meet their commitments and the limousine-renting agencies were rolling many more of their biggest cars out at night. Between the summer and the snow, the most prosperous of a prosperous people were having a fling as splendid as those at any of the courts of old.

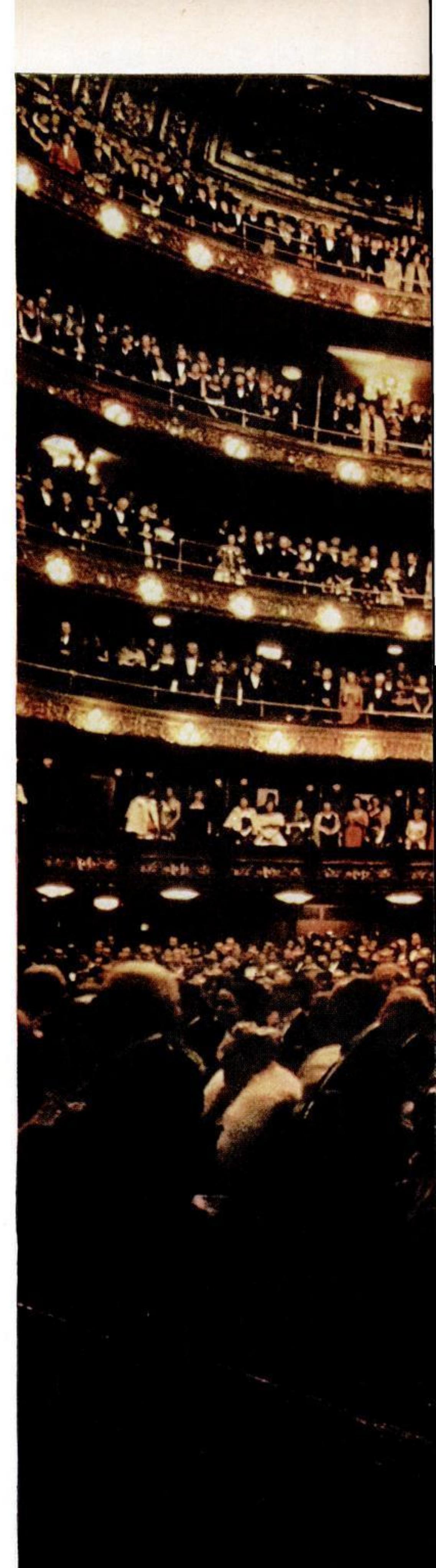
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Opulent New York Openings

In New York the two big social season openings are the Metropolitan Opera and the National Horse Show. The degree of dressing up at the Met was pin-pointed by one fashion editor who wrote, "Anyone who was wearing a meek and mass-produced, say \$100, undecorated satin dress could have got by last year. This year she looked like Aunt Trudy up from the country."

At the horse show the well-dressed wore top hats both in the seats and out in the ring riding. Later, at the Horse Show Ball, the spreading out of the social set showed some of its possible flaws. One proud stable owner, still dressed in his pink riding coat, was accosted by a young deb dancing by. Please, she asked, would he bring more champagne to her table.



◀ ELEGANCE AND HORSES join at horse show opening. Here a contestant in the jumping event



rides his mount across a barrier at Madison Square Garden. Standees lining the rail wear sports clothes.

LUXURY AND MUSIC come together at the Met Opera opening where a lavishly dressed audience

stands for *Star-Spangled Banner*. Formal dress was worn clear up to Family Circle, Met's topmost tier.

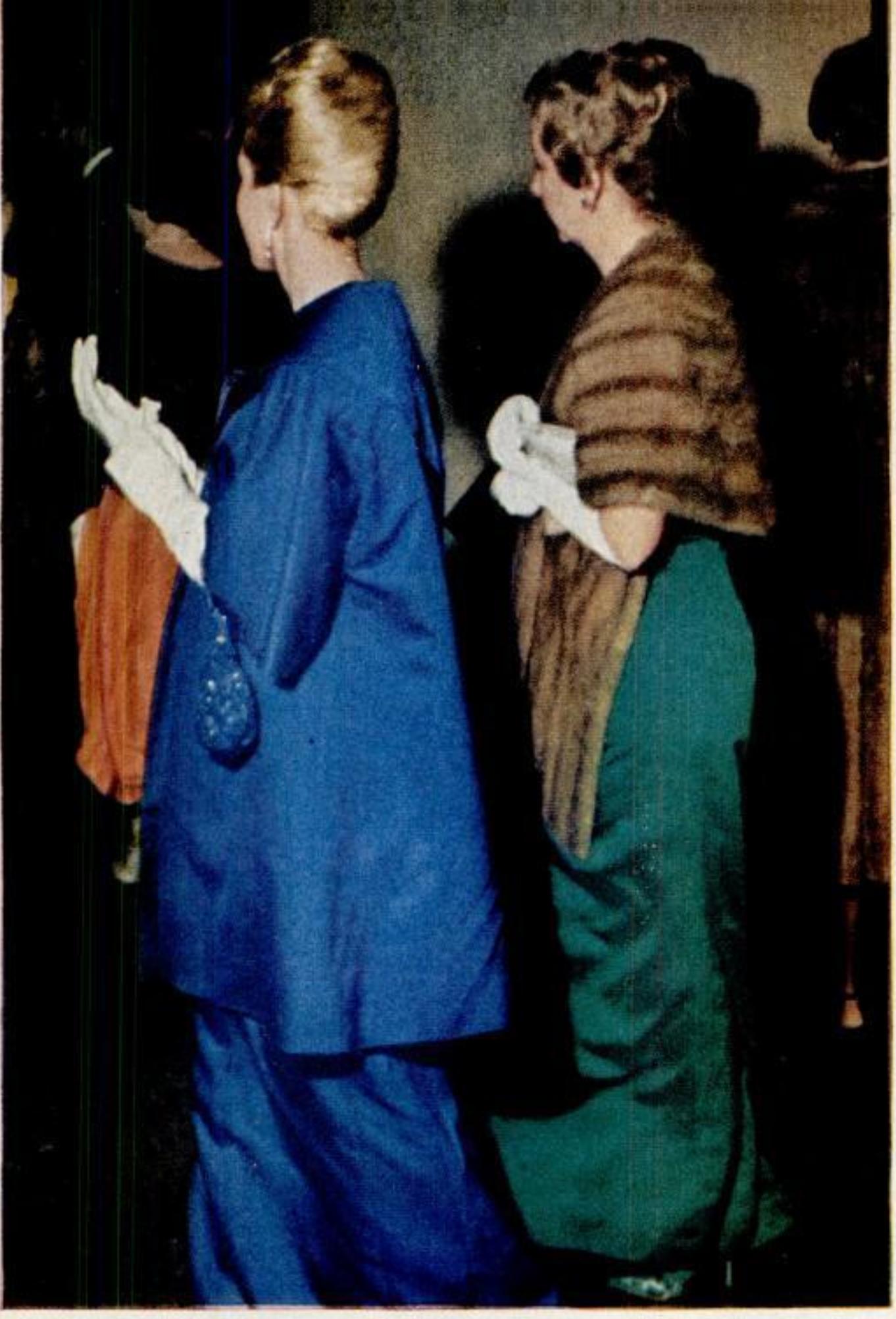
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Fashionable Festivity in Dallas and Milwaukee



COMPARING BALL GOWNS and talking of the opera opening, committee members form receiving line for Dallas Gold Ball after hearing Maria Callas sing *Lucia*. From left are Mrs. Bruno K. Graf, Mrs. N. J. DeSanders, Mrs. Robert L. Clark and Mrs. Robert N. Campbell, chairman of the group planning the ball.

REFLECTING CHIC SCENE, in Milwaukee, wall mirror shows the dancers under vaulted ceiling of Wisconsin Club where Pops Ball benefit for city's symphony orchestra was held. In nylon organza gown in the center is Mrs. Reginald Sykes, secretary of orchestra's board. Symphony later played for the guests.



WELL-DRESSED OPERA FANS, Mrs. Edward Dicker in Scaasi's silk ensemble and Mrs. Sidney Gaines in Trigère silk gown enter Dallas' Music Hall.



WELL-BALANCED DANCERS, Mylene Polackowski and William Plankinton show steadiness at Milwaukee Pops Ball by carrying glasses on their heads.





DINNER IN SAN FRANCISCO at the Porcelain Room of the California Palace of the Legion of Honor cost Host David Pleydell-Bouverie about \$5,000 as he served champagne, caviar, four wines and eight courses. Eight-foot-wide table, at which 80 guests were seated, was covered with 135 yards of rose-colored satin.

COCKTAILS IN LOS ANGELES are served before dinner at Diners' Club President Alfred Bloomingdale's home in Holmby Hills. Ladies with Betty Bloomingdale (standing, in white chiffon in a Sophie original) are wearing gowns (*from left*) by Balmain, Nettie Rosenstein, Galanos, Cassini, Dior (seated) and Irene.





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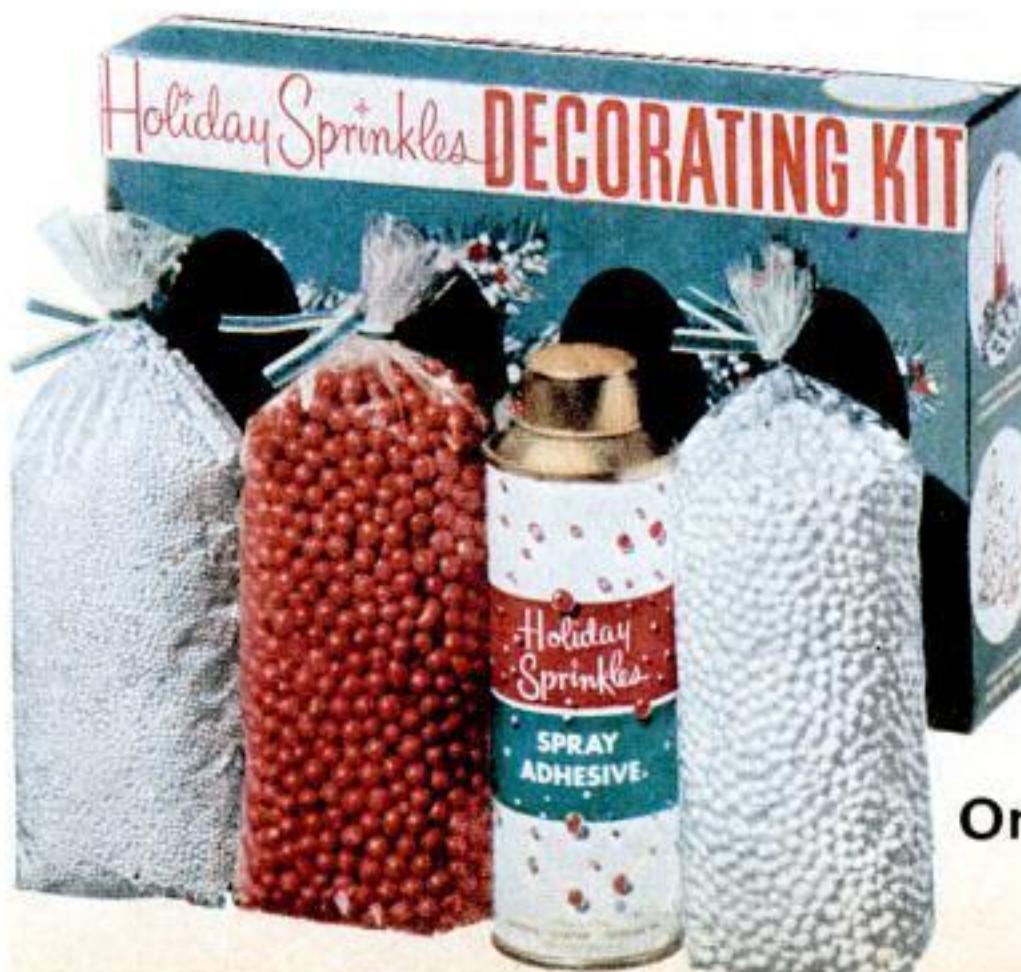


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Here's what you get: This Holiday Decorating Kit contains 3 pint bags of red and white berries and a big can of adhesive spray.

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A SUNDAE SCULPTOR

Since ancient times Greeks have been famous for their acumen as businessmen and their creativity as artists. When one man combines these two traits, the results can be fantastic. Such a man is John Michopoulos, a former Greek air force pilot, who now runs an ice cream parlor in Colorado Springs. Michopoulos expresses his artistic urge on ice cream. Starting with a large bowl of ice cream as base, he adds vanilla, chocolate, strawberry and rum cakes, supports them with scoops of lime,

chocolate, vanilla, mocha, almond fudge and pistachio ice cream, cements them with whipped cream, fills the center with strawberry, pineapple and cherry syrups and finishes the whole with cherries, pecans and red and green decorations. This will fill 22 people, and that is where the business acumen comes in. Michopoulos sells as many as three a day to customers who pay \$12, first for the privilege of watching Michopoulos create his confection, then the pleasure of destroying and eating it.



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